



Official monthly

Journal of the

Cape Provincial

Library Service

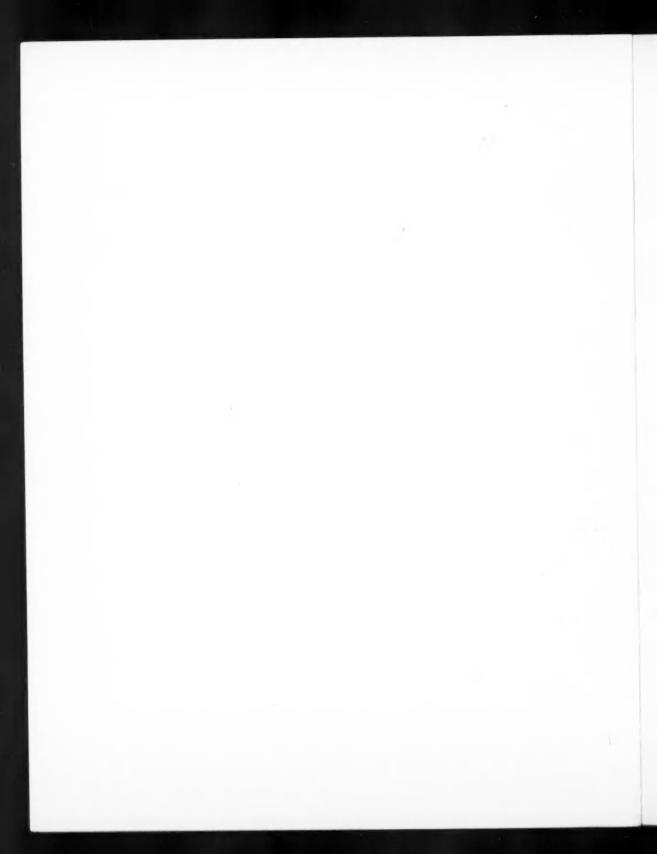
Amptelike Maandblad

van die Kaapse

Provinsiale Biblioteekdiens

THE CAPE LIBRARIAN DIE KAAPSE BIBLIOTEKARIS

JULY-JULIE 1961





THE CAPE LIBRARIAN DIE KAAPSE BIBLIOTEKARIS

COVER ILLUSTRATION: Idutywa Public Library in the Eastern Province is a member of the Cape Provincial Library Service.

CONTENTS - INHOUD

JUNE, 1961

LESSE IN DIE LESERKUNDE	
III. DIE LESER AS ONTDEKKER DR. P.C. COETZEE	7
DIE BOESMAN IN DIE APRIKAANSE LETTERKUNDE A. H. DE VRIES	10
A NEGLECTED SKILL H.T.P. LOXTON	28
KONFERENSIE TE BRITSTOWN VIR BIBLIOTEEKKOMITEES,	
4 TOT 6 JULIE 1961	33
ACTED PLAY-READING BY THE LIBRARY PLAYERS MR. L. VAN DER MERWE	34
"JUST POR THESE BOOKS" MISS AGNES PRETORIUS	36
NUUS	38
BOEKBESPREKINGS/BOOK REVIEWS	41
NOTICE OF OMISSION OF OUTLINE OF DEWEY CLASSIFICATION SYSTEM ON BACCESSION LIST COVER.	ICK
AANWINSLYS) JUNIE:	1961
ACCESSIONS LIST) JUNE,	1961



The Cape Librarian for July brings to its readers a tit-bit from every department under its aegis.

Dr. Coetzee continues the third of his series Lesse in die Leserkunde with "Die Leser as Ontdekker" in which he makes the pertinent point that by reading one "discovers" from there to be carried beyond the horizon laid down for each one of us by birth, locale or mentality.

Mr. Abraham de Vries in his inimitable way gives us his literary

EDITORIAL

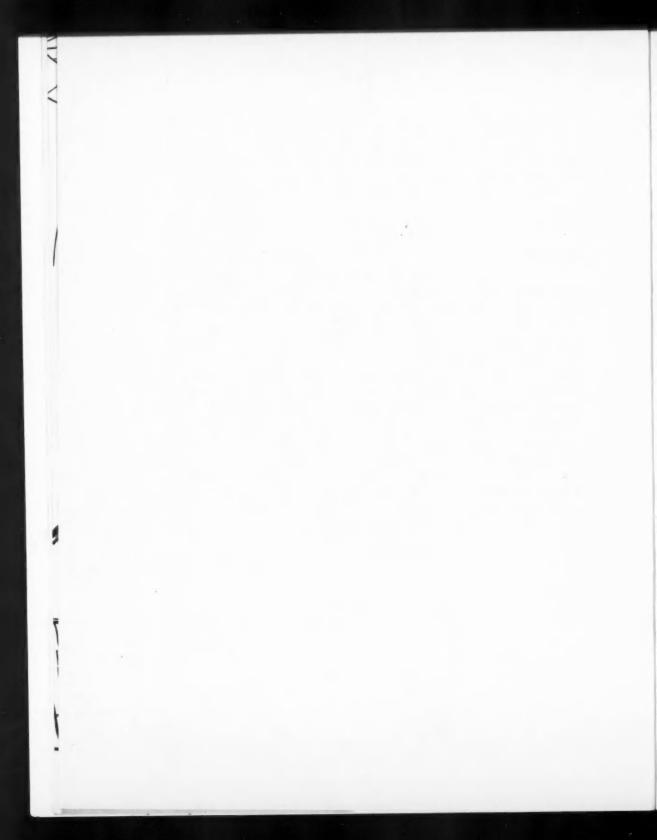
findings in an article of some depth entitled "Die Boesman in die Afrikaanse letterkunde". This he illumines by research into the works of Eugene Marais, Von Wiel-

ligh, Hobson and P. T. Schoeman.

Mr. H.T.P. Loxton comes up with the shaking idea that, for most of us, reading skill has not developed since the age of eight and under. He proceeds to outline the latest technique for teaching adults to develop comprehension and speed ability in their reading and we illustrate this article with the new machine the Library Service has acquired to measure the rate of reading - The reading Rateometer. The Library Service proposes to make this available to libraries so that the average rate of reading can be increased, by means of it, throughout the country.

Our old friend, Mr. L. van der Merwe gives us a report on acted play-readings for this year and states that already the Library Players have been able to establish over 30 groups in the Cape Province. Imagine the cultural gain if their objective were gained with a potential 50-60 active play-reading groups.

The Conference at Britstown bruits the possibility of forming an Association of Library Committees; and a Librarian writes to tell us how a gentleman joined her library "just for these books".



LESSE IN DIE LESERKUNDE

3. DIE LESER AS ONTDEKKER

Dr. P.C. Coetzee

In n sekere opsig is die leser n besondere soort mens. In Suid-Afrika onder die blankes kom hy so dikwels voor dat ons dit al as vanselfsprekend aanneem dat n volwasse witmens in minder of meerder mate n leser is. Maar dit is glad nie die geval by alle nasies nie. Selfs in Wes-Europa is daar volke waarvan n groot gedeelte nie kan lees of skryf nie. Buitendien kom ons, as ons terug gaan in die geskiedenis, baie gou by periodes aan waar die leser die hoë uitsondering was.

In die algemeen is ons geneig om n persoon wat kan lees en skryf baie hoër te ag as een wat dit nie kan doen nie. Het ons gelyk in hierdie opvatting?

Daar is mense wat reken dat ons daarin nie gelyk het nie. Hulle beweer dat die ongeletterde mens natuurliker is en oor n dieper wysheid beskik omdat hy so direk en intiem met natuurdinge te doen het. Die geletterde mens, so word dan beweer, ruil sy onmiddellike aanraking met die konkrete realiteite om vir woorde en nogeens woorde. Diegene wat so praat het gewoonlik maar baie min kennis van ongeletterde volke. Albert Schweitzer wat n leeftyd onder sulke mense deurgebring het, het sekerlik nie onder die indruk van hulle groot wysheid gekom nie.

As ons in aanmerking neem dat lees die ontdekkingsmoontlikhede van die individu oneindig vergroot, dan kan dit ook nie anders nie. Wysheid is per slot van rekening verwerkte ervaring. Deur lees is ons in staat om ons eie ervaring, dit wil sê die inhoud van ons eie persoonlike ontdekkinge, aan te vul met die ontdekkinge van ander. Nou is dit wel waar dat een mens veel meer van sy ontdekkinge kan maak as n ander. Een trek daaruit algemene beginsels waarmee hy kan oordeel en beoordeel terwyl n ander telkens weer verstom en radeloos staan oor dinge wat hy teenkom in die wêreld. Een mens is nou eenmaal meer intelligent as n ander. Die intelligente leser sal uit die geleende ervaring wat hy in boeke kry, tot groter wysheid kom as wat n nieleser ooit sal kan bereik. Die minder intelligente leser sal van die wysheid van ander kan profiteer.

Lees en skryf is menslike uitvindinge en soos by alle uitvindinge is hulle die resultaat van die mens se denkarbeid om n bepaalde probleem op te los. Wat was hierdie probleem? As ons die ontdekkingsproses in



Meer nou kan hy vertellings hoor van mense wat verder was oor die gezigseinder.

die lewe van die individu nagaan, sal ons hierdie vraag miskien kan beantwoord. Dit begin wanneer die baba met sy handjies rondtas en met die oë begin rondkyk en dinge om hom begin herken, hy begin dinge klassifiseer. Hierdie "gesig" (hy het daar nog geen naam aangegee nie) en die "gesig" van flussies, is dieselfde "gesig" en hy leer (word geleer) om dit ook met die klank "Mamma" te verbind. Geleidelik brei sy kennis van dinge met name uit en word hy geleer hoe om met die dinge om te gaan.

Sy horison, die kring rondom, die geheel van die dinge wat hy met name ken, word ruimer en ruimer. Solank hy net van sy eie sien, hoor en voel afhanklik is, kan dit nie veel verder gaan as die wyk of dorp waarin hy woon nie. Maar nou kan hy vertellings hoor van mense wat verder was, oor die gesigseinder wat sy bestaan omsluit, van mense wat langer as hy gelewe het en wat kan vertel van wat voor sy gister en eergister gebeur het en dit kan wees dat hierdie gebeurtenisse van voor-eergister belangrik kan wees want hy sal daaruit onder ander ook weet wie sy vriende en vyande is, wat hom toekom uit die vrugte van die arbeid van sy ouers en voorouers. Buitendien ondervind hy gou dat sy geheue nie altyd betroubaar is en dat die mense wat vir hom in-

ligting kan gee nie altyd daar sal wees nie. As hy ouer word, kom die wete dat hy nie altyd daar sal wees nie en die vrees dat die belangrike dinge wat hy kan meedeel deur sy kinders en die jonges van die volk vergeet sal word en dat hulle dan nie meer sal weet van die groot manne van die verlede nie.

Daarom het mense op n sekere tyd in die geskiedenis, waarskynlik so n sewe duisend jaar gelede, begin soek na iets waarmee die stem permanenter sou wees en verder sal reik, waardeur hulle n kunsmatige geheue sal kan maak wat dinge sal vashou nadat die een wat kennis en wysheid het, gesterf het. Om hierdie praktiese probleem op te los. het hulle die skrif uitgevind. Een van die grootste uitvindings van alle tye.

In die meeste vorme van skrif bestaan die uitvinding daaruit dat die klanke van die mens se spreekstem ontleed is en daar n konvensionele teken vir elke klank (of van sekere groepe klanke) gevind is.

Wat gebeur nou as mens lees? Daar is twee vlakke van denkarbeid daarby betrokke. Die eerste vlak kan ons die ontsyferingsvlak noem. Dit bestaan daarin dat ons die tekens terug voer na die klanke sodat ons in ons gedagte die klanke hoor as woorde en sinne. Dit is iets wat aan ons geleer word en waarin ons geoefen word totdat dit, soos die uitdrukking lui, by ons n tweede natuur geword het. By persone wat geleer het om vlot en met spoed te lees, vind die proses so vinnig plaas dat hulle direk van die geskrewe woord na die gedagte-inhoud skyn oor te gaan. n Persoon wat hierdie ontsyferingstegniek aangeleer het, kan hom amper nie meer voorstel hoe die lewe sou wees sonder daardie bedrewenheid om tekentjies op n stuk papier in sy gedagtes te laat spreek nie.

Die tweede vlak bly altyd moeiliker. Dit bestaan daarin om die mededeling te verstaan. Dit kos altyd n sekere inspanning om n mededeling te verstaan, maar waar twee mense teenoor mekaar staan, kan die een wat iets meedeel altyd help, met n gebaar, met die bewegings van sy gesig, n glimlag, n knik, die omhoogtrek van sy wenkbroue. Waar die leser met sy boek alleen is, moet hy daardie dinge self byvoeg ofleer hoe om die boodskap daarsonder te verstaan. Om te verstaan is om die gedagtes van n ander so agterna te dink, dat dit jou gedagtes word. Dit is nou nie meer n tegniek waarin blote afrigting bedrewenheid kan meebring nie, dit word n kuns waarin die mens se verstand, sy gemoed, sy fantasie almal n aandeel het. Die mens lees met sy oë, blindes met hulle vingertoppe. Ja maar dit is net n deel van die ontsyferingstegniek. Hy lees met sy stem. Ook wanneer hy stil lees hoor hy sy stem in sy gedagtes. Dis ook n deel van die ontsyferingstegniek wat reeds meer verbeeldingskrag verg. Voor lees vir hom n ontdekkingstog word moet hy met sy hele persoonlikheid lees.

DIE BOESMAN IN DIE AFRIKAANSE LETTERKUNDE

A. H. de Vries

Mr. Abraham de Vries took his B.A. and B.A. (Hons.) at Stellenbosch in 1957 and has been with the Library Service until as recently as July 1961 when he left us to further his literary studies at the University of Amsterdam.

Die Boesman is die nie-blanke ras wat die minste aandag geniet het in die Afrikaanse prosa. Histories is hierdie feit te verklaar. Die Boesmans het as ras met nog die Hottentotte nog die Naturelle op vriendskaplike voet verkeer. Waar hierdie rasse met mekaar in aanraking gekom het, is die Boesmans meestal deur die sterkeres uitgeroei, of geabsorbeer. In n groot mate het die Naturelle ook die Boesmans gedwing om baie van hul stamtradisies omver te werp. "Wreed moet die strooptogte van die Kaffers uit die Noorde wees om hulle so te tem. Wreed inderdaad om die vredeliewende volkie, waarvan elke gesin graag alleen woon, en elke man sy eie baas wil wees, so ver te bring dat hulle onder n bevelvoerende staan, al is dit dan ook Tka."

Tussen die Blankes en die Boesmans was daar gevolglik nooit n baie intieme kontak nie. Hulle het mekaar as vyande beskou en behandel. In "Johannes van Wyk" van J.H.H. de Waal en ander vroeë geskrifte word die jag op die Boesmans gemeld. Die kennismaking met hulle sou later buite stamverband om met enkelinge geskied, toe hulle as volk as byna heeltemal uitgeroei was. Die kennismaking het meestal oppervlakkig gebly en n mens kan verwag, soos trouens ook gebeur, dat die aksent op uiterlikhede, soos hul voorkoms, hul jagvernuf en hul avontuurlike, nomadiese lewenswyse sou val.

Of hierdie ras in der waarheid mense was, was n vraag, wat selfs nog in die korrespondensiekolomme van "Di Patriot" bespreek is. "In 1850 het daar n boek, geskrywe deur Rev. Thorney Smith, n Wesliaanse sendeling met 7 jaar ondervinding in Suid-Afrika, en dié Eerwaarde twyfel self of die Boesmans mense was."

Die Boesman en die Boesmanmentaliteit vind in die Afrikaanse Letterkunde vertolking in die werke van Von Wielligh ("Boesmanstories" I-V, 1919-1921); Eugene Marais ("Dwaalstories", 1927 en 1959) die Hobsonbroers ("Skankwan van die Duine", 1930) en P.T. Schoeman ("Jagters van die Woestynland"). Volledige aandag word vir die doel van hierdie studie geskenk aan slegs Dwaalstories, aangesien Marais in hierdie viertal verhale met die talent en die kultuuragtergrond van die blanke aan die primitiewe kuns van die Boesman n raiewe karakter gegee het en daarmee iets gelewer het wat daarna nog nie oortref is nie. In teenstelling met Marais wat trag om vanuit die Boesmansfeer die verhale te vertel, is die werke van die ander drie skrywers oor die Boesmans.

1) VON WIELLIGH:

In sy "Boesmanstories" vind ons interessante wetenswaardighede wat Von Wielligh oor hierdie verdwynende ras versamel het. Deel I bevat die mitologie en deel II dierestories. Deel III handel oor "Die Boesman self, sy sedes, gewoontes en bekwaamhede." Dit word tot aan die einde van die reeks voortgesit.

Hy deel ons interessanthede mee omtrent die taal, die godsdiens, die bygeloof en die sosiale organisasie van die Boesman. Hy sluit ook gemengde vertellings in, wat meestal avontuurlik van aard is.

Von Wielligh benader sy stof egter analities. Waar hy die verhale vertel, mis dit die primitiewe inlewing, wat ons by Marais wel sal kry. Von Wielligh neem waar en vertel oor, maar die spekulatiewe, die metodiese denke van die kultuurontwikkeling wat op primitieweteit volg, oorheers.

Dr. Schoonees sê dat ons in die "Boesmanstories" "verplaas word in n spookwêreld, waar alles met toordery aanmekaar hang, die snaaksste gedaanteverwisselinge plaasvind en die allergekste maneuvers uitgevoer word." Von Wielligh het nie daarin geslaag om die primitiewe karakter van die mitologie en die dierestories van die Boesmans duidelik genoeg te laat spreek nie. Dit is egter ook waarskynlik dat Dr. Schoonees onregverdig was in sy oordeel, want waar hy beweer "Meestal weet ons nie of ons met mense of diere te doen het nie.." is dit duidelik dat hy na analitiese denke in die verhale soek. Die Boesman het, soos ons later aan die hand van ander verhale sal sien, weinig analitiese vermoë. (Vergelyk "Die Reenbul" uit Dwaalstories) Dr. Schoonees mis verder ook die "speelse fantasie en treffende plastiek" van die Hottentotverhale, en verklaar dat die Boesman "steeds daarna strewe om sy vertelsels in te pas in die raamwerk van ingewikkelde mitologiese oorlewerings". (Kursivering van my). Hierdie verwyt kom die Boesmanverhale nie toe; hoogstens die skrywer.

Nogtans het Von Wielligh daarin geslaag om met n eenvoudige geselstaal die leser te boei. Daarby besit die verhale al die kenmerke van n geslaagde kinderstorie; die towermotief, die vermensliking van diere en dooie voorwerpe en n eenvoudige en enkelvoudige handeling. Wanneer ons "Dwaalstories" behandel, sal ons wys in watter mate die

vertelling van die Boesman en die kinderstorie ooreenstem aan die hand van die primitiewe gesteltheid wat by beide die Boesman en die kind ewe sterk aanwesig is.

2) G.S. EN S.C. HOBSON:

In $_{\rm H}{\rm Skankwan}$ van die Duine" kry ons n blik in die mentaliteit van die Boesman, die primitiewe mens, maar hier val die klem ongelukkig te veel op die avontuurlike bestaan van die ras.

Alhoewel die wedervaringe van die Luiperdstam van buite gebeeld word, is daar hier en daar egter tog dieper indringing. So lees ons dat Skankwan bang is om die slang te eet, omdat hulle glo dat die gees van die Boesmans wat doodgaan in n slang invaar. Hy moet dus eers wag totdat al die lewe uit die slang is, want "wie weet watter Boesman se gees woon nie miskien in daardie pofadder nie?"

By die maak van die gif word daar gedans voordat ou Tkebe die verskillende bestanddele van die gif ontvang om te meng. Die dans, die ritueel is baie heg verweef met alle aktiwiteite in die denkstruktuur van die primitief.

Ons lees verder omtrent die dans: "Namate die maan lig word, begin die Boesmans lewe en hul tonge losraak - n luidrugtige vanselfopborrelende vrolikheid wat almal onweerstaanbaar meesleep". As die maan ondergaan, neem die dans langsamerhand af, totdat almal gaan slaap.



"The ancients, like the modern savages, saw man always as part of society, and society as imbedded in nature, and dependant upon cosmic forces."

Die Luiperdstam waartoe Skankwan behoort, word slinks om die bos gelei deur n Boesman, wat buiksprekery beoefen, nadat hy lank deur Naturelle as slaaf aangehou is. Hierdie buiksprekery is die mins oortuigende deel van die boek. Tka, die Windhond – die hoof van die stam – moet vlug. Tkade, Skankwan se ma, en Skankwan vlug ook maar Tkade val ten prooi van n luiperd.

Sketsgewys volg ons die lewe van Skankwan, totdat hy uiteindelik Katutjie ontmoet, wat sy hartsverlange bevredig. Die Hobson-broers het nie probeer om n geleerde verhandeling oor die lewe van die Boesmans te gee soos Von Wielligh nie. Die menige wetenswaardighede, wat vir die etnoloog van belang is, word terloops meegedeel, sodat dit deel uitmaak van die verhaal, waarvan die Boesmans nog die hoofkarakters bly.

3) EUGENE MARAIS:

"Dwaalstories en ander Vertellings" het reeds in 1927 verskyn. Vanwee die kwaliteit daarvan is net die vier Dwaalstories in 1959 in aparte band uitgegee. Vir die doel van die studie is gebruik gemaak van hierdie uitgawe.

Uit die voorwoord van die skrywer blyk dit dat daar lank al reeds belangstelling vir die vertellings van die Boesmans en die Korannas bestaan het. In 1911 het n Duitse geleerde, Dr. Bleek n grondige studie gemaak, wat later in England in verskillende boekdele uitgegee is. Marais erken in sy voorwoord hierdie studie van Dr. Bleek en noem onder andere een van die moeilikhede waarvoor hierdie geleerde te staan gekom het, naamlik dat win al die dierestories elke dier n afsonderlike taal praat. Daar bestaan dus in die oorspronklike vertellings tien of twaalf dialekte wat die navorser moet ken.

Vir n studie van die Dwaalstories is die feit van belang. Die denke van die primitief staan in die teken van onderworpenheid en nie soos die analities-metodiese denke in die teken van oorheersing nie.

Die Boesman maak in sy primitieweteit geen geanaliseerde verskille tussen objekte nie, want die primitief het min objekte en baie aktualiteit, maar as "society embedded in nature" word die verskille tussen die objekte – in hierdie geval diere – onderwerp aan sy uitlewing van daardie objekte. n Derglike vooropstelling van die uitlewing sal ons byvoorbeeld in die primitief se konsep van tyd en ruimte vind. (Vergelyk hier "Klein-Riet-Alleen-In-Die-Roerkuil).

"Die Dwaalstories het ontstaan as gevolg van Marais se belangstelling in die figuur en praatjies van die ou Boesman, outa Hendrik, wat

sy eensame verblyf in die Waterberg veraangenaam het."

Daar is reeds gesê dat Marais daarin geslaag het om met die mentaliteit en talent van die blanke aan die primitieweteit van die Boesman n naieweteit gegee het, so ryk, dat dit nog nooit daarna weer in die Afrikaanse Letterkunde ge-ewenaar is nie. Marais stel dit egter in die voorwoord dat, toe die Boesmantaal aan die uitsterf was, die oorvertellers die stories in hul eienaardige Afrikaans oorgesit het. Ons kan dus aanneem dat alhoewel Marais sommige van hierdie Dwaalstories direk na die vertelling opgeteken het, die werklike vertellings alreeds by die eerste oorvertellers n aksentverskuiwing ondergaan het. Marais stel dit dan ook duidelik in die voorwoord dat hierdie verhale mettertyd n mengelmoes van Boesman en Afrikaans geword het, waarin alleen die klank van belang was, maar waarin die betekenis n ondergeskikte funksie verkry het. "Sommige van die stories is net n aaneenskakeling van woorde, met n dowwe skaduwee van betekenis."

"All experience of "thou" is highly individual; and early man does, in fact, view happenings as individual events. An account of such events and also their explanation can be conceived only as action and necessarily take the form of a story. In other words the ancients told myths instead of presenting an analysis or conclusions. Hiermee het Frankfurt onses insiens die verskynsel van verskillende dieretale en ook die "dowwe skaduwee van betekenis" in n mate verklaar.

Dit is verstaanbaar dat hierdie verhale meer tot n kindergemoed sal spreek. In die sprokieswêreld van die kind vind ons ook die prelogiese sfeer van primitiwiteit. Pampoene word koetse. Muise word perde. Daar is geen identiteit wat vasstaan nie. Die denke van die Boesman, sowel as dié van die kind word beheers deur die wet van partisipasie. Dit berus op n verbondenheid met die gekende.

Dit is interessant om in hierdie verband te let op sekere voorbeelde van Boesmanmentaliteit wat ons opgeteken kry deur Reenen van Reenen. Hy wys onder andere daarop dat hulle wanneer hulle groet, hulle nie vra waarvandaan jy kom nie, maar dit stel as: wat is j dans? (wat is jou sikobo?) Met ander woorde, ek ken nie jou stam nie - dit is moontlik, maar ek ken die dans. Wat is jou dans? Die Bororos van Brasilië se manier van sê; ek sien n pappegaai,is: "ek is n pappegaai". Beide hierdie voorbeelde wys op die verbondenheid met die gekende, alhoewel daar in die dans n ander element is wat aan die hand van die Dwaalstories self na vore sal kom.

Van Reenen het ook die treurlied opgeteken wat Gatui gesing het by die dood van sy vriend, die towenaar en reënmaker, wat doodgeskiet is terwyl hy in n leeuvel rondgeloop het. As hy praat van die naar wat lieflik in die blou lug gesing het gedurende sy leeftyd en nou nie meer gehoor word nie, is dit geen poëtiese vergelyking van die lewe met n gespanne snaar nie. Die reënmaker was skynbaar n speler van die een of ander snaarinstrument. Dit het van hom n reënmaker gemaak. (Vergelyk Krom, Klein Joggom Konterdans in "Die Lied van die Reën")

Die primitief aanvaar nie n onpersoonlike wet wat gebeurtenissesoos droogte - beheers nie. Sy eie bestaan is daarby betrek. Daarom dat hy musiek moet maak, die een of ander ritueel voltrek, as dit nie reën nie. Hier volg die lied:

> "Dit was die mense die wat die snaar in my gebreek't Daarom word my eie plek nou so vir my daaroor. Want die snaar was wat vir my gebreek't. Daarom voel die plek nie meer vir my soos dit hier eers gevoel het daaroor. Want die plek voel asof dit ope voor my gebreek't. Die plek voel net asof dit ope voor my staan omdat die snaar vir my gebreek het. Daarom is die plek nie aangenaam vir my daaroor. "

Die skrywer wys vervolgens twee rotstekeninge aan twee ou Boesmans en beskryf hul reaksies soos volg: "Eintlik kom ons by die prente van die ou danse. Ou 'Kou'Ke roep dadelik uit: "dit, a, dit was n pragdans, dit was die 'Ko'Ku-curra!" Dit sê sy is uit die mode geraak toe sy nog n dogter was, maar is altoos in die dae van haar ouma se ouma gedans. "Ek ken dit, en ek ken die lied." En dadelik met haar kop en lyf aan't roere begin sy sing. (Hier volg dan die musiek.) Terwyl 'Kou'Ke die boonste reël sing, word die ou man meer en meer aangeroer en hou aan aan haar arm pluk, terwyl hy herhaal: "Moenie! Moenie!" Maar sy gaan maar deur; toe hy vreeslik treurig sê: moenie, moenie die ou liedere sing nie, dit maak my hart te weemoedig, maar sy wil nie luister nie, en hou aan, selfs met meer lewe as eers, asof die herinnering uit die verlede haar opgewonde maak, tot eindelik die ou man nie meer in staat is om sy gemoed te bedwing nie (en) uitbars met die lied van die tweede reël. (Musiek aangehaal.)"

Alhoewel n mens kan aanneem dat hierdie opgetekende werk van Van Reenen in n groot mate slegs volkskundige waarde het, hoofsaaklik as gevolg daarvan dat daar nie moeite gedoen is met die vertalings van die treurlied byvoorbeeld nie, is dit as voorstudie tot "Dwaalstories" tog van belang, aangesien dit ons in die denkatmosfeer van die Boesman plaas.

DWAALSTORIES:

KLEIN-RIET-ALLEEN-IN-DIE-ROERKUIL.

Klein-Riet-Alleen-In-Die-Roerkuil was "die eerste boodskapdraer by Gammadoekies". Hy word op n gevaarlike tog uitgestuur toe die groot gevaar by Gammadoekies kom. Hierdie gevaar is groot, so groot dat die mans so bang is "dat hulle toonnaels kletter en die sweet drup van hulle lywe in haelkorrels."

Hy spring weg toe die dag wit word oor Gammadoekies, nadat Heitsieibib hom gewaarsku het dat hy moet oppas vir Nagali (die weerlig) wat hom op baie maniere sal voorlê met haar sterk toorgoed. As hy verkeerd maak, sal sy lyf so styf gespan word soos die snaar van die groot ramkie.

Riet moet die boodskap na Rooi Joggom toe neem. In sy hand hou hy n "uitspeelstel" terwyl hy met die ander hand se vuis voor sy kop slaan om die boodskap te onthou. Riet kom agtereenvolgens n Boesmanmeidjie en n vaal Boesman teë, wat hom verlei. By die eerste geleentheid sit hy sy uitspeelstel neer, terwyl die Boesmanmeidjie haar "blou kraleband" neersit. Sy neem dan beide sy uitspeelstel en haar krale en spot met hom terwyl sy wegwarrelwind: "Ek sal vir Nagali jou groete sê." Hy sien toe sy weggaan dat sy "al die tyd n warrelwind uit die groot woestyn" was.

Die uitspeelstel en die boodskap hou skynbaar nou verband met mekaar. Op sy tog verder vergeet Riet sy boodskap aan Rooi Joggom "want die jammerte van die uitspeelstel was in sy hart." Moontlik het die oorvertelling hier n oorsaaklikheid tussen die wegraak van die uitspeelstel en sy vergeet gelê wat daar nie in die oorspronklike mite was nie.

Hy ontmost vervolgens n vaal Boesman langs die pad en hulle hardloop resies "tot by die spits klip." Ook hierdie Boesman blyk n manier te wees waarop Nagali hom probeer voorlê. Toe hy dit sien, bid hy tot die gees van sy oupa: "My ta se ta!"

By n drif maak Nagali vir die eerste keer self haar verskyning, wanneer dit blits. Sy soek hom, dink hy. Hy probeer deur die water kom deur n "regmaakliedjie" te sing:

"Ek vat hier en jy vat daar,

O julle Geel Goed, gryp mekaar."

Hy klim op n vermeende soetdoringstomp, maar dit blyk n krokodil te 'wees. Die krokodil gooi hom uit die water uit tot hoog op n sandwal.

Toe onthou hy skielik weer die boodskap en begin hardloop. Maar voordat hy halfpad was, "gryp hulle hom, en toe gewaar hy dat hy weer terug is in Gammadoekies, en dis sy einste oupa wat hom aan die linkerbeen beet het." Hulle beplan om hom "stywer te span as die snaar van die groot ramkie." So het hulle Riet se vuurtjie doodgemaak.

Op verskillende elemente in hierdie "verhaaltjie" val daar te let. Daar moet eerstens daarop gewys word dat ons hier te doen het met n vertelling - n oorvertelling. Maar die vraag: die vertelling waarvan? is insgelyks van belang. Myns insiens is dit die oorvertelling van n mite. Ons vereenselwig ons met die uitspraak van Frankfurt in verband met die wese van die mite: "Myth is a form of poetry which transcends poetry in that it proclaims a truth; a form of reasoning which transcends reasoning in that it wants to bring about the truth it proclaims; a form of action, of ritual behavior, which does not find its fulfilment in the act but must proclaim and elaborate a poetic form of truth."

So gesien is daar in die mite van Klein Rietjie-Alleen-In-Die-Roerkuil n aantal basiese feite wat ons kan nagaan en wat skynbaar nie deur die oorvertelling aangetas is nie.

As mite gaan dit a) om die mens in sy oorsprong. Hierdie oorsprong moet nie as n oorsprong in die tyd gesien word nie, maar as oorsprong in sy konkreet voorstelbaarheid. Dit transendeer dan die tyd, en word nie die oorsprong van slegs één mens nie, maar van elke mens.

Riet is "die eerste boodskapdraer" van Gammadoekies. By die beskrywing van hoe hy sy naam gekry het, staan daar: "Sy ta se ta, ou Heitsi-eibib, het hom so genoem toe hy nog in die dra-vel sit." (Kursivering van my:)

Die tweede werkwoord is nie in die verkeerde tyd nie. "Early man does not abstract a concept of time from the experience of time."

Op sy gevaarlike sending vertrek Riet , toe die dag wit word. "

Al hierdie tekens dui daarop dat die "verhaal" begin waar alles in wordingsstadium is. Die sending ontstaan daaruit dat daar "n groot gevaar" op Gammadoekies is. Maar hierdie gevaar word weer konkreet teruggelei tot die mens want "die mans is so bang dat hulle toonnaels kletter en die sweet van hulle lyf drup in haelkorrels".

b) Die mens as "gestuur": Riet moet n boodskap aan Rooi Joggom oorbring. Dit is die rede waarom hy die gevaarlike sending onderneem. Wie en wat hierdie Rooi Joggom is en wat die boodskap is, word nie gesê nie. Dit is egter interessant indien ons daarop let dat presies hierdie selfde elemente ook in die mite van Rooikappie aanwesig is. Sy word vroeg in die oggend uitgestuur na haar ouma toe, om vir haar kossies te gaan wegbring. Daar kan gewys word op die benaming "Rooi"

Joggom, wat via die dieptepsigologie van Freud en Jung, n mens die idee gee dat Rooi Joggom selfs iets in gemeen het met die Oumafiguur in Rooikappie. Die Zoeloevariasie van Rooikappie maak egter met behoud van die "Rooi" in die naam van die hooffiguur in die verhaal n seuntjie. Dit is dus nie eens nodig om n vergelyking te soek tussen die Ouma-figuur in Rooikappie en die Rooi Joggom-figuur in Klein Riet-Alleen-In-Die-Roerkuil nie. Dit gaan nie om die mens in sy geslagtelike verdeling nie, maar om die mens in sy oer-mensheid.

Beide Riet en Rooikappie word na n ander figuur toe gestuur. Beide het n taak om te vervul. Rooikappie moet gaan kossies wegbring; Riet moet n boodskap oordra.

Wanneer Riet Gammadoekies verlaat, het hy n uitspeelstel by hom. Rooikappie het die mandjie met die kos. Soos reeds aangetoon staan die uitspeelstel van Riet moontlik in noue verbinding met die boodskap wat hy moet oordra.

c) Die "gevaar langs die pad": Riet word gewaarsku teen Nagali wat hom met haar toorgoed sal verlei. By sy eerste ontmoeting met die Boesmanmeidjie sit hy egter sy uitspeelstel op n miershoop neer --hy laat hom dus verlei. Op haar beurt sit sy haar "blou kraleband van haar nek" neer. As hy later uitvind sy is "al die tyd die warrelwind uit die groot woestyn" neem hierdie blou kraleband n duideliker vorm aan. Dit kan die weerlig wees wat op die klippe blou merke agtergelaat het. In die mite van Rooikappie laat sy haar ook deur die wolf verlei om die blommetjies te gaan pluk. Deur te draai gee Rooikappie die wolf kans om by haar ouma te kom; Riet verloor sy uitspeelstel en hy vergeet ook sy boodskap, "want die jammerte van die uitspeelstel was in sy hart."

Tot hiertoe is daar n vergelyking te tref tussen die Rietjie-mite en die Rooikappie-mite. Die verloop van die twee mites verskil egter. Vir ons doel gaan ons na wat van belang is in die Boesmanmite. Uit die gegewens omtrent die verdraaiing van sy tyd met beide die Boesmanmeidjie en daarns met die vaal Boesmantjie, wat ook een van Nagali se towermaniere tot verleiding te wees, kan ons dus konkludeer tot:

- d) Die mens in sy "ongehoorsaamheid": Riet is deur sy ta se ta al gewaarsku teen Nagali en haar toorgoed. Hy het dus geweet van die gevaar.
- e) Die mens in sy "blindheid": Riet vermoed aanvanklik nie dat die meidjie die warrelwind uit die groot woestyn is nie, want sy paai hom met haar mooi manier van aanspreek en met n mooi uiterlike: "Sy trap stadig n paar danstreë oor die pad. "Arrie, Ousus," sê Riet, "kan jy dans?"

"My boetai" sê sy"

Ook die vaal Boesman doen hom aanvanklik as maat voor: "Wat is die

treur dat my boet vandag so stadig loop"? vra hy. As Riet hom vra of hy kan hardloop, antwoord hy dat "die meide van Jakkalsdraai" hom so vertel het. Dit daag Riet uit.

By beide die "versoekings" is daar dus camouflage. Hulle doen hulle albei goed voor. Dit is dan ook die oorsaak van Riet se onvermoë om die waarskuwing van sy oupa op hulle toe te pas.

f) Die mens in sy "ondergang": Ten spyte daarvan dat hy die boodskap vergeet het, gaan Riet voort. Hy kom by n rivier, waar Nagali vir die eerste keer ligmaak "om hom te soek". Hier gooi een van die krokodille, wat aan Nagali behoort (en wat ook eers soos n soetdoringstomp voorgekom het - dus gecamoufleer was) Riet heeltemal uit sy koers uit. Hy hardloop terug Gammadoekies toe, alhoewel hy dink hy is op pad na Rooi Joggom toe.

Meer nog, hy is nou doelgerig terwyl hy hardloop, want hy onthou weer die boodskap. Hy begin op sy voorkop slaan en skiet die nag in. Maar sy koers is verkeerd.

"Eer hy halfpad was, gryp hulle hom, en toe gewaar hy dat hy weer terug is in Gammadoekies, en dis sy eiste oupa wat hom aan die linkerbeen beet het."

Klipdas-Eenoog, wat "die groot woord agtermekaargesit het" toe hulle Riet uitgestuur het, is nou weer die een wat voorstel dat hulle hom stywer span as die snaar van die groot ramkie. Daar het hulle dan pok die vuurtjie doodgemaak van Riet-Alleen-In-Die-Roerkuil.

Daar is aanvanklik op gewys dat ons in hierdie bundel te doen het met oorvertellings van mites. n Mite is egter a form of action, of ritual behavior..." Marais se aanteken daarvan kan derhalwe ook as ritueel beskou word, waarin die mite herbore word.

DIE LIED VAN DIE REEN:

Toe Krom Joggom Konterdans die eerste viool met die vier snare maak, maak jakob Makding homself die Sterkman van die Bessiebome. Hy raak baas van die water en wanneer iemand maar net naby die skaduwee van die Bessiebome kom, moet hulle "boegoe onder die arms van Jakob Makding sprinkel."

Alles word vaal en die honger word groot, want die reen bly weg.

Krom Joggom Konterdans werk en werk maar aan sy viool. Hy maak die snare uit die garingvleis van die witrugratel en bestryk dit met elandswortel. Die dop van horinghout vryf hy totdat dit "dreun soos wind in die groot spelonk".

Terwyl die ander binne raad hou, stryk Krom Joggom Konterdans vir oulaas die snare met vars elandswortel "en hy span sy snare en draai die ore vas, en hy stryk saggies met die boog."

Dié nag luister hulle om die dreunstok van Tonteldoos (die donder-



weer) te hoor. Toe hulle egter Leeu Makding op sy tromp hoor blaas, sê Tuit Miershoop hy dink Tonteldoos is oorlede? Maar Tonteldoos is nie oorlede nie; sy oompie is siek. Hy verlang na Jakob Makding, maar hy sê hy kan nie sy siek familie alleen laat nie.

In hierdie stadium is dit nodig om daarop te let dat Jakob Makding skynbaar die reën is. Tonteldoos kan die donderweer wees, wat dreun, maar niks reën nie. As hy dan vertel hoe siek sy oompie is, kry ons n amper humoristiese stukkie prosa.

Krom Joggom Konterdans is die reënmaker. (Vergelyk hier die treurlied oor Gatui, wat deur Reenen van Reenen opgeteken is). As ons egter lees dat ou Nasi-Tgam haar spieëltjie wat sy uit swart harnosterhoring gevryf het en "die groot koperring van Heitsi-iebib" aan hom gee en dat hy daarna op die Spitskop gaan sit met die harnosterspieël voor hom en die koperring van Heitsi-iebib om sy nek, kom dit voor asof hy ook die reën self die eerste miswolkie om die top van die berg -- word.

So gesien, is Krom Joggom Konterdans wat, nadat dit gereën het, $_{\rm n}$ die water uitdeel", nie n Boesman nie, maar die reën self wat uitsak.

Aan die einde van die verhaal vind ons die Lied van die Reën -- die lied wat Joggom Konterdans gesing het dat die reën moet kom. Die reën is hierin n meidjie wat oor die randte kom en wat op haar voorkop "die vuurpluim van die berggier" dra, terwyl haar "koperringe blink in die wegraak van die son."

In verband met hierdie gedig sê T.C. Bothma: "Maar een van die mooiste gedigte van Marais is egter "Die Dans van die Reen." Daarin sien die Korannas die uitsakkende reënbui as n jongmeid wat eers skamerig oor die bulte roer en dan met albei arms die karos oopsprei".

Dié standpunt veronderstel animisme. Ons sou op dieselfde manier kon redeneer dat Krom Joggom Konterdans op een plek gesien word as die miswolkie wat rondom die kop van die spitskop hang; dat Tonteldoos gesien word as die gedreun van die weer en dat Nagali (n meidjie) in "Klein Riet-Alleen-In-Die-Roerkuil" gesien word as die weerlig.

Om dooie dinge te kan animeer, veronderstel n Metodiesanalitiese denkstruktuur by die Boesman. In die gedig sou daar dan n vergelyking wees tussen die reën en n meidjie; die eerste, eerste motreëntjies en haar "skaamheid"; die enklaves lig, wat vol van die mistigheid van die wegtrekkende reën is en koperringe, om maar n paar te noem.

Hierdie siening ontneem die gedig as geheel baie van sy dinamiek. Dit is veel eerder aanvaarbaar dat: "To be effective to the mythopoeic mind means 'to be' ".

"Symbols are treated in the same way. The primitive uses symbols

as much as we do; but he can no more conceive them as signifying, yet separate from, the gods or powers than he can consider relationship established in his mind - such as resemblance - as connecting, and yet separate from, the objects compared Hence there is a coalescence of the symbol and what it signifies, as there is a coalescence of two objects compared so that one may stand for the other."

Die reën is dus in hierdie gedig n meidjie, soos Tonteldoos in die mite die dreun van die weer is, en Jakob Makding die reën is. In vergelyking met die sprokieswêreld van die kind kan hierdie relasie tussen die reën, die meidjie en Jakob Makding verstaan word. Daar is geen identiteit wat vasstaan nie. Die reën is dus, soos muise perde is, Jakob Makding. Jakob Makding is die meidjie. In die "simbool" as dinamiese eenheid met die versimboliseerde verdwyn selfs die geslagtelike verskil of raak dit onbelangrik soos reeds aangetoon.

Opsommend kan van hierdie mite gesê word dat die mens daarin as dinamiese, manipuleerbare syn konkreet voorgestel word. So ook is die geval met die natuurmagte. Wanneer Jakob Makding hoor hoe Joggom Konterdans die lied speel, kry ons byvoorbeeld n teenreaksie vanaf die kant van die reën. "En Jakob Makding gryp sy kapmes, en hy roep na die oorlogvolk, maar daar is nie antwoord nie. (Die weer dreun nie). Hy hoor hulle sê: "Klips! maar dis mos die Baasspeler daardie een."

Die gode is dus beinvloedbaar deur die spel van die mens. Dit kan beinvloeding ten goede of ten kwade wees. Aan die begin lees ons: "Dit was die tyd toe Krom Joggom Konterdans die Das-se-Kant die eerste viool met die vier snare gemaak het; dit was toe ou Jakob Makding homself Sterkman van die Bessiebome gemaak het." Daar word in die sin geen oorsaaklike relasie tussen die maak van die viool en Jakob Makding se doen gelê nie, maar dit kan wel so verstaan word. Waar Jakob Makding egter, toe hy hoor hoe Krom Joggom Konterdans die viool bespeel, na sy kapmes gryp (die weerlig blits) is die beinvloeding duideliker.

Waar die mens in so n dinamiese rol staan teenoor die gode, die natuurmagte, is die spel van die mens erns. Dit is n spel, n ritueel waarby die bestaan van die mens betrek is. Vir die mens met n kultuuragtergrond na primitieweteit het hierdie erns verlore gegaan en het hy die natuurprosesse in sy denkstruktuur oorgelaat aan beherende natuurmagte. Verder het ook die dinamiese samehang tussen die "simbool" en die "versimboliseerde" verlore gegaan. (Dink hier aan die wyn en brood wat by die nagmaal sangebied word as simbole van die bloed en liggaam van Christus).

In hierdie verband het dit sin om die gedig "Wildernis" deur D. J. Opperman aan te haal:

"Watter boom se bitter wortel,
watter beentjie van die tortel
sal die hart teen bose gees
beskerm en van eensaamheid genees?
sal die kranse en die wildepeer
tot sin en ewigheid besweer?
Met die jare word die kamer
daagliks onherbergsamer
en buite kom n kilte
dieper uit die klip en stilte,
buite agter n miershoop lê
die maer lyk van Eugène Marais."

Met die verloregaan van die magiese samehang tussen "brood en bloed" word die kamer - die lewe - met die jare daagliks onherbergsamer. Slegs die "boom, se bitter wortel" en die "beentjie van die tortel" (simbole hier van die mens se oer-samesyn met die gekende in al sy magiese krag) kan die hart van eensaamheid genees. Die digter is bewus van die geskeurdheid. Hy is egter ook bewus van die magiese krag in die een-gevoel en saambestaan met dinge wat daar in die werk van Marais te vinde is. In die lig van hierdie geskeurdheid lê buite agter n miershoop "die maer lyk van Eugène Marais."

DIE VAAL KOESTERTJIE:

Nampti, n klein Boesmanmeidjie, was so klein "dat die hansbokkies haar omstoot as hulle speel." Sy en haar ouma, wat hulle die ou Wolf noem, is deur die ander op die werf uitgestote. Nampti kla haar leed by die mammie-koestertjie, Gampta "haar vaal sussie." Dib gee aan haar die raad om die leeu wat vannag "die gifsel in die fonteinkloof afgetrap" het (deur n slang gepik is?) se een baardhaar onder haar vel in te steek. Hierdeur sal sy dan n leeu word.

Sy doen dit en verkry daardeur die eienskappe van die leeu -- word n leeu. Haar og blink in die donker en sy "siet haar skaduwee in die skaduwee van n bergleeu."

In die oë van die jongkêrels van die erf is daar nou nie een meisie soos Nampti nie. Oukiep bring tien bokke na die ouma toe om Nampti by haar te vra. Maar as die kos uitgedeel word, bring Nampti self n vet rietbok uit haar skerm uit. Oukiep, die seun van die Voorman, word onrustig. Hy hou raad met die raadsmanne en hulle beplan om Nampti te vermoor as hul vermoede reg is.

Hieroor is Nampti se hart seer. Weer gee die Koestertjie haar raad. Haar man moet boegoe smeer aan haar arms. In vergelyking met n vertaling deur Dr. Bleek wat in die volgende verhaal behandel sal word, wil dit voorkom asof die boegoe n erotiese element in die verhaal bring. Boegoe het n baie sterk geur, terselfdertyd wild en aangenaam.

Wanneer Oukiep die boegoe aan haar arm smeer, herinner dit ook aan die manier waarop Jakob Makding in "Die Lied van die Reën" gepaai word nadat hy al die water toegemaak het. en hulle wat naby die skaduwee van die Bome kom, moet die mooi woord sê en boegoe onder die arms van Jakob Makding sprinkel." ("Die Lied van die Reen.")

Oukiep sien die "doring in my Nampti se arm" raak. Sy vra hom om dit uit te trek. "En hy vrywe met die boegoe, en voel haar arm word die voorpoot van n leeu, en haar stem begin diep word."

Hy skrik groot, maar trek die baardhaar uit, met die gevolg dat, toe die ander hom te hulp snel, hulle niks kan raaksien nie en hy skaam voel omdat hy so hard om hulp geroep het.

Alhoewel die baardhaar toe uit was, het Nampti altyd die $_{\rm H}$ voorste meid op die werf gebly. $^{\rm H}$

Die "skemering van betekenis" is in hierdie verhaal duideliker en dit is dan ook moontlik om, indien dit teoreties ondersoek word, met behulp van n analitiese denkstruktuur n "verklaring" op hierdie verhaaltjie af te dwing. Onses insiens sou daar, sodoende, dan ook alleen net n "maer lyk" van oorbly.

Dit is van meer waarde om op n paar feite uit hierdie verhaal te wys en na te gaan watter intensiteit dit verkry binne die primitiewe denkstruktuur.

Oukiep was die seun van die Voorman, dus moontlik die volgende voorman van die stam. Die feit dat dit gaan om die "huwelik" van die volgende voorman gee aan die hele ritueel n groter intensiteit.

Waar dit hier om die huwelik gaan, is dit ook nodig om daarop te let dat dit nie n storie is wat ons iets aangaande die huwelik vertel nie.

"In telling such a myth, the ancients did not intend to provide entertainment". Dit moet gesien word as n dramatisering van n illogiese, metafisiese waarheid. Deur die dramatisering, die norvertelling, kan die waarheid daaragter dan geaktiveer word. Hierdie waarheid is selfs in hierdie betreklik eenvoudige verhaaltjie nie geheel en al toeganklik vir die analitiese denke nie. Daar is die meidjie wat n leeu word, met die eienskappe van n leeu, en daardeur die mans na haar toe aantrek, daar is die uittrek van die baardhaar en haar nogtanse behoud van die eienskappe wat haar "die voorste meid op die werf" maak.

Daar is egter ook nog meer, ontoeganklik vir die logiese denke. Inteendeel, die logiese denke kan hier die vraag stel waarom sy juis so aantreklik word vir die mens nadat sy n leeu geword het en dit nie was toe sy n koestertjie was nie.

Onses insiens sou die beantwoording van al hierdie vrae - indien dit moontlik sou wees - nog nie die sinvolheid opklaar nie. Die sinvolheid lê in die herhalingsaspek. Nog n voorbeeld van hierdie sinverkryging deur herhaling is te vind in die Babiloniese mitologie, waar hulle op Nuwejaar die oorwinning van Marduk oor die magte van die gaos op die Eerste dag, deur voordrag en voorstelling opgeroep het. "Ancient man had not thought out an answer; an answer had been revealed to him in a reciprocal relationship with nature. If a question had been answered, man shared that answer with the 'Thou' which had revealed itself. Hence it seemed wise that man, each year, with the critical turn of the seasons, should proclaim the knowledge which he shared with the powers, in order to involve them once more in its potent truth."

DIE REENBUL:

Die woonplek van die mens is die vlakte en nie die koppies nie. In die koppies woon die bobbejane en hulle is in groot vyandskap met die mens. As iemand dus na die koppies toe trek, dan "sê jou hart: "Die groot moeilikheid het hom gedruk."



Nampti en Vaalvlerk is die twee dogters van ou Galepa, wat haar woonplek bo in die Langkloof gemaak het. Die jong volk is jammer oor die twee meidjies wat sy saamgeneem het, want Nampti is baie gewild omdat sy die een is wat altyd lag. Hulle noem haar die Hart-Van-Die-Dagbreek. In Nampti se hart is daar n groot verlange en elke oggend as sy met die koms van die dagbreek na die waterkuil toe gaan, sing sy n treurige liedjie en "die lag is ver van haar wange". Sy sien n miswolk voor haar in die water en sê: "Dit is die trane in my oë". Toe sy haar ouma en sus vertel van die roer in die water "soos n bergwolk wat die wind beet bet" sê haar suster dis haar "dinksnare".

In die verduideliking van wat die miswolk is en ook - nog erger - in haar suster se woorde, het of Outa Hendrik, die oorspronklike verteller, of Marais die verste wegbeweeg in die rigting van analitiese denke. Die woord "dinksnare" pas, alhoewel goed gestel, nie in by die res van die verhaaltjie nie.

Die ou meid gee haar dan toorgoed om in die water te gooi. Toe sy dit doen, kom daar skielik n jong jagter uit die water te voorskyn.

"... sy arms was blink van die ringe, en om sy nek was baie krale, soos die reënboog". Hy is die Jagter-van-die-Water. Toe haar ouma hiervan hoor, is sy bly, want sy sê dit is die reën. Sy sing n blydskapslied.

Nampti se hart word vol van die Jagter-van-die-Water. Toe sy weer by die kuil kom, kom die Reënbul uit en hy voer haar weg na n werf toe met "baie bokke in die skerms, en alles volop".

Dit wil voorkom asof Nampti doodgemaak word, miskien verdrink in die water, want "Haar laaste spoor was by die water", en "almal se hart was seer oor die wegraak van Nampti."

In $_{\rm H}A$ woman of the early race and the rain bull" wat deur Dr. Bleek opgeteken is, het ons min of meer dieselfde gegewens as in $_{\rm H}Die$ Reënbul."

Die Reënbul kom haal die meidjie terwyl sy nog nie heeltemal gesond is nie, omdat sy n baba gehad het. Sy stoot hom eers weg, maar is dan bang dat haar hele stam in paddas verander sal word. (Vergelyk hier die gedrag van die ou vrou, Nampti se ouma teenoor die ander mans en daarna teenoor die Reënbul). Dit wil voorkom as n ongehoorsaamheid aan die wense van die Reënbul katastrofe tot gevolg kon hê.

Die Reënbul hou egter aan om die jong meidjie wat nog nie heeltemal gesond is nie, die hof te maak.

"And the young woman became aware of him as he came up; while he lowered his tail as he came past her at the side of the hut."

In een van die sinne wat volg is dit duidelik dat die reen die Bul is: "She mounts the Rain; and the Rain took her away".

Die jongvrou gaan dan saam met die Bul na die vlaktes toe. Onder n boom rus hulle, omdat sy "seer" voel (sy het kort tevore n baba gehad). Sy vryf sy nek met boegoe. In die beskrywing van hul saamwees onder die boom, is daar die vermoede van n sterk erotiese element: "And he, in his manner courting(?) came, while he courted(?) the young woman on account of her scent." (Kursivering van my).

Die Reënbul raak aan die slaap en sy gaan terug huis toe. Hy dink dat sy nog by hom is, toe hy wakker word, en gaan terug na die fontein toe waarvandaan hy gekom het.

As sy terug is by die huis en boegoe brand om die reuk van die khou

weg te neem, (Dr. Bleek verduidelik dat dit die reuk van reën 1s) word die vermoede van n erotiese element versterk.

In die verhale van Marais is die opvallende verwysings na die erotiese afwesig.

In vergelyking met die mites wat deur Dr. Bleek opgeteken is, en woord vir woord vertaal is, is dit duidelik dat die "opgetekende" werk van Eugène Marais of by Outa Hendrik al of by Marais self n onge-ewenaarde vlugheid van beelding bygekry het. Die oorspronklike werk, soos deur Dr. Bleek opgeteken is geneig om te herhaal en lank voort te draal sonder dat daar veel tot die "verhaal" toegevoeg word.

Weer is dit egter nodig om daarop te wys dat hierdie mites oorspronklik nie aangebied is om te vermaak nie, maar dat dit uitspinning was van n metafisiese waarheid, wat slegs in die mite sy onthulling kon vind.

Marais maak gebruik van n hoogontwikkelde westerse taal om die mites oor te vertel. Dieselfde is die geval met Dr. Bleek in sy vertalings. Waar denke en taal in noue verband met mekaar staan, kan ons beweer dat Outa Hendrik sowel as Eugène Marais hierdie mites verwesterlik het. Sodoende is n brug geslaan tussen primitieweteit en die latere kultuurontwikkeling. Aan die mites het dit n skaduwee van betekenis gegee, maar dan n sinvolle illogiese betekenisskaduwee, waarin die westerse kultuur die grondlaag van sy eie bestaan kan bespeur. Die ontwikkelde kultuur self het op sy beurt hierin n naïwiteit verkry, waarvan daar geen gelyke op rasgebied in Afrikaans is nie.



The reading Laboratory Inc. of New York have specialised, for the last 12 years, in reading training for adults. The results of these courses in reading have been quite remarkable. This training is being introduced into South Africa by the Vacuum Oil Company as a public service. People who have so far been trained all speak very highly of the practical value they have derived from it. You may be interested to know that Vacuum have been requested to train a group of Senators next year and that past students have included Members of Parliament and Directors of business concerns.

Stop for a while and consider your own reading skill and the reading skills of people you know. How long does it take you to read and how much do you remember afterwards? If you timed yourself you would probably find that the time you spend is roughly equivalent to the speed of speech and that you remember perhaps 50% of what you read. You will also find that reading skills vary very widely among those people you know.

The tremendous improvement that can be achieved is not startling when we realise that reading training in schools stopped in about Std. III. Thereafter development was primarily confined to the extension of vocabulary and background knowledge. Planned and scientific training in the visual and mental techniques involved in reading were not continued through high school and beyond.

Of particular interest to us is Dr. Friis' thought that we may be able, after training and equipping the Provincial Libraries, to provide this training as a service to Provincial Library Members.

It is not possible, in the confines of a short article, to cover such a complex subject in detail. However, to give you some idea of the approach, we reprint an extract from an article which appeared in "Commercial Opinion", the official journal of the Association of Chambers of Commerce, earlier this year.

Mr. Loxton who is the training Assistant for Vacuum Oil has written this eyecatching article. The Library Service has acquired the necessary machines. One wonders whether in the light of this Librarians could assist their public to read more skilfully?



Reading speed is developed not so much by hurrying but by developing "wideangle vision through training on instruments like the rateometer.

"The average person reads at a speed very closely approximating that of speech, which is somewhere between 150 and 300 words per minute. With training, average individuals have been able to tackle relatively difficult material at upwards of three times the speed, with no loss of comprehension. This increase refers only to material requiring thorough reading. Tremendous time-saving can be attained through the accurate classification of material so that the wheat can be sorted from the chaff with accuracy and confidence.

HOW CAN READING TIME BE REDUCED?

The development of speed:

Reading speed is developed not so much by hurrying but by developing "wide-angle vision" through training on instruments. We learnt at school to understand words individually and we still tend to read word by word. We are not aware of this habit as we are unconcious of our eye movements. The span of our vision can only be measured with our eyes stationary and this can only be done by means of a tachistoscope which exposes print for 1/100th sec. or less, and on which individuals practise with succeedingly wider phrases until they can take in groups of words at a time. One can appreciate the practical effect of this ability to read in groups of words when we con-

sider the problem of seeing a page of 300 words. If we have to take one fixation, or look for each word, our eye has to change its focal length and move its focal plane 300 times. However, if we can see three words in each fixation then we require only 100 fixations or eye movements to see the same amount of print. If we do this at our normal reading rythmn we are at the same time reading three times as fast and, furthermore, with only one-third of the visual effort involved.

It is therefore possible to learn to read at several times one's previous speed with, if anything, a reduction in eye strain. It is through this medium that apparently phenomenal speeds of 1,000 words per minute and plus have been reached by quite average individuals. The two other means of increasing speed are, of course, developing a faster reading rythmn and cutting down the exposure time of each fixation.

Elimination of wasted time:

Time is wasted in many ways when reading. For example, reading an article slowly when it could be read quickly or vice versa, through not being able to assess the worth of the material prior to reading, through having to read an article several times before appreciating its real significance, through reading but not remembering, etc. These causes of wasted time are catered for by the application of a fundamental technique termed pre-reading and other techniques which we will deal with later.

HOW CAN COMPREHENSION, CONCENTRATION AND MEMORY BE MAINTAINED WHILE READING AT HIGH SPEEDS?

Here, too, we have to deal with two different categories, the first being the problem of retaining comprehension at increased speeds and the second being improving comprehension through a systematic and analytical approach to the subject matter. In dealing with the first it is necessary for us to go back to our school days and recall how we learnt to understand words.

Most of this was done by reading aloud to our classmates. We saw the word, we said it and we heard ourselves say it, and we became accustomed to recognise words by going through these three processes.

The extreme case is, of course, the lip reader. The lip reader needs to go through the motions of pronouncing the word in order to understand it and you will appreciate that as soon as he reads any faster than the speed at which he can articulate the words, he will lose comprehension, and before he can progress to higher speeds he

must become independent of this necessity to actually articulate the words in order to understand them.

While most of us do not physically move our lips we nevertheless, to a greater or lesser degree, depend on an imagined lip movement. This can easily be tested by simply interfering with the process and seeing what result it has on comprehension. We think we recognise words by sight alone. In this we are grieviously mistaken. Try this simple test. Move your lips as if you were saying A, B, C or 1, 2, 3 (without making any sound). You will agree that 1, 2, 3, hardly requires thought in itself and should not interfere with your comprehension, but you will probably find that as soon as you move your lips in a manner contrary to the way they would be moving if you were speaking the words aloud, it will at first completely inhibit understanding. In the same way we also depend on hearing ourselves in our "mind's eye". This is why somebody else speaking while we are reading is a distraction because it interferes with our understanding process.

Our objective should be to be able to recognise words by sight alone and no longer tie our understanding down to the relatively low speeds of imagined speech and imagined hearing.

The improvement of comprehension:

No one would dream of setting out on a holiday trip without consulting a route map first so that an itinerary could be planned, accommodation reserved and allowance made for road conditions, etc. We do not set out blindly on a journey. Why, then, is it that we set out blindly when reading? We should also take steps to ascertain the likely difficulties we are going to encounter and find the route between introduction and conclusion and in the process glean a considerable amount of subsidiary information regarding for example, the terminology used, the degree of detail, the complexity, etc., of the material so that we are forewarned and can adjust our reading technique to suit our purpose. This prereading helps us to decide whether the material is worth reading in its entirety or not.

This principle of pre-reading is universally valid but, of course, its application will differ according to the material. It is up to the individual to explore the most profitable methods of pre-reading the type of material he normally deals with, be it a blueprint or balance sheet.

The ability to pre-read efficiently is a priceless time-saver as you will all agree when considering the telephone directory. We know the general make-up and structure of our local directories and when we have a number to look up we can go direct to the relevant section.

When consulting a telephone directory do we ever have difficulty in concentrating? Why not? Is it because we have a definite purpose? Defining one's purpose in reading is of tremendous assistance in developing concentration. Of course a purpose cannot be clearly defined before thorough reading unless the article has been pre-read effectively.

Get into the habit of defining your purpose before thorough reading. Always include an active verb. Are you going to analyse, are you going to compare, are you going to ascertain, are you going to summarise, are you going to evaluate?

Effective pre-reading and a clearly defined purpose will automatically throw up questions with which you will be able to evaluate the significance, importance, etc., of the subject matter. In short, you will be able to read the article thoroughly the first time, and not only with the second or third reading. It will also help to make the reading more interesting and more memorable.

Where material requires memorising, summaries are of great assistance. The main point to be borne in mind when summarising is to not include your own interpretation. Restate what the author says without alteration but in shorter form. Summaries require careful evaluation of main points and supporting data, differentiation between facts and opinions, paying particular attention to key qualifying words which can otherwise pass unnoticed such as unless, if, when, etc., and which, of course, if missed, can materially alter the interpretation.

In order to develop one's ability to read critically it is necessary to make a running analysis, i.e. an examination of the internal structure of the article. Is it complete? Where does the author's coverage of the subject differ from the way the reader would have handled the same topic? What are the likely reasons for these differences? Is there any indication of possible bias either by reason of the author's affiliations, past experiences, etc.? "What was the author's motive in writing this at this time?" is a question which can often throw up illuminating information on the validity and acceptability of the material presented.

There are, of course, many other factors which will affect both speed, comprehension and concentration, but it is not possible within the confines of this brief article to cover these adequately. As you will appreciate, the techniques mentioned are in themselves quite straightforward but the problem lies in learning to apply them at speed, and to use the techniques which will be of greatest help, either singly or in combination, in achieving one's purpose most effectively.

KONFERENSIE TE BRITSTOWN VIR BIB-LIOTEEKKOMITEES, 4 TOT 6 JULIE 1961

n Baie geslaagde Konferensie van Komiteelede is in Britstown gehou waar 28 afvaardiges sitting gehad het in die Stadsaal wat goedgunstiglik deur die Munisipaliteit beskikbaar gestel is.

Dr. Priis en mej. te Groen was die hoofsprekers.Dr. Priis het begin praat oor die doel en taak van die openbare biblioteek en sy motiveering vir lede so ingelei: "U taak as Biblioteekkomiteelede is groter as wat u meen"

Onderwerpe onder bespreking het as volg gelei: die doel en taak van die Openbare biblioteek, biblioteekwetgewing, die stigting van n fonds vir die bevordering van Suid-Afrikaanse publikasies, die funksie van die biblioteekkomitee; biblioteek personeel en -geboue, boekevoorraad, audiovisuele materiaal, film gebruik en die kinderbiblioteek.

n Belangrike besluit was die totstandbringing van n moontlike Kaapse Biblioteekkomitee ontwikkelingstigting. n Ad hoc Komitee is benoem om op 1 Augustus 1961 byeen te kom om n studie te maak van die moontlikhede, kapitaal behoefte, materiaal en rigting van so n vereniging. Tereg is die opmerking gemaak dat baie kinders na die stede geneem word om die groter Kultuuraktiwiteite aldaar deelagtig te word. So n stigting kan hom beywer om baie meer kultuurgeleenthede vir die platteland te skep.

Kaapland het 300 openbare biblioteke. Elke komitee bestaan uit 7 lede. Met n ledetal van 2,100 kan baie verwag word. Indien die depots ook ingeskakel word kan die ledetal tot maklik 5,000 groei. Met ongeveer R10,000 inkomste per jaar en knap organisasie kan hierdie voorgestelde stigting n geweldige bydrae lewer tot Kaapland se kulturele aktiwiteite.

Die sitting is afgewissel deur die V.L.V. se vriendelike en bereidwillige dienslewering met tee en verversings wat werklik uit die hoogste rakke was.

Mr. J. Class of Britstown, Mrs. Liebenberg of Hanover, Mrs. Louw of De Aar and Mr. van Tromp of Calvinia.



ACTED PLAY-READINGS BY THE LIBRARY PLAYERS

Mr. L. van der Merwe

Mr. Laurie van der Merwe now heads our Library Players. He has had a great deal of experience both in this country and overseas. This is what he has to say about his tours since the beginning of 1961.

Since the beginning of this year the Library Players have been carrying out an intensive programme of readings throughout the Cape Province. To make this possible, a full-time company was formed, consisting of Laurie van der Merwe, Phillip James and Carol Taylor.

TOURS:

By the end of August the company will have made two tours in the Northern Cape, three in the Western Cape, one in the North-West, and two in the Eastern Cape. These tours vary from two to three weeks each.

ATTENDANCES:

Attendances at these readings have varied from 7 to 340, with an average attendance of 62 per reading. By the end of August a total of 88 readings will have been given to an audience of about 6,000 people.

PL AYS:

Readings of the following plays have been given:

HANJO by Tukio Mishima

THE HUMAN VOICE by Jean Cocteau

THE DOCK BRIEF by John Mortimer

THE FOUNDLING by Muriel Kavanagh

THE PROPOSAL by Anton Chekov

DIE BEER deur Anton Chekov

DIE LES deur Ionesco

MOORDENAAR SONDER LOON deur Ionesco
IN CAMERA by Jean Paul Sartre

PLAY-READING GROUPS IN LOCAL LIBRARIES:

As a result of the work and guidance of the Library Players a number of active play-reading groups have been started throughout the Province. The following places have started new play-reading groups of their own, as a result of the scheme:

Malmesbury, Gordon's Bay, Prince Albert, Murraysburg, De Aar, Prieska, Upington, Kakamas, Vryburg, Eliot, Kuilsrivier, Port St. Johns, Peddie, Citrusdal, Clanwilliam, Vredenburg, Comgha, and Kimberley.

In addition there are a number of existing groups that have joined the scheme. These include groups at Kimberley (which now has an English and an Afrikaans group), Barkly-West, Oudtshoorn, Uitenhage, Lusikisiki, Queenstown, Somerset West, Kidd's Beach, Addo, Kokstad and Swellendam.

Then there are groups being formed at Durbanville, Goodwood and Middelburg.

These figures indicate that there are probably well over thirty groups that have started or joined since the scheme was launched at the end of 1959. It would be interesting to find out by circular what the exact number is, how often readings are held etc. It would also be most useful if every group would send in a report on their activities, difficulties etc.

From these facts it should be clear that the play-reading scheme has already proved a-great success. New groups are being started everywhere, and if we should eventually have 50-60 active groups in the Province, the cultural gain would be enormous. Imagine each group doing 8 or 10 plays per year!

You'd scarce expect one of my age
To speak in public on the stage;
And if I chance to fall below
Demosthenes or Cicero,
Don't view me with a critic's eye,
But pass my imperfections by.
Large streams from little fountains flow,
Tall oaks from little acorns grow.

David Everett 1769-1813

Miss Agnes Pretorius

Miss Agnes Pretorius, Librarian at Uitenhage describes, in this short article, how the Library makes possible the pleasures of a hobby.

Shortly after the Uitenhage Library opened in 1958, a man came into the Library, where the current display on Hobbies included several books on model shipbuilding. It was a pleasure to see his face light up.

"Do you mean to tell me that I may borrow these books from the Library?" he queried, as if he could not believe his good fortune.

"Yes", we assured him.

He immediately registered as a member, "just for these books", mean-while explaining that he has always had a yearning for a "life at sea", and although comfortably settled as a landlubber with a respectable job, he still indulged his old love by shipmodelmaking. He had, however, had great difficulty in obtaining any material on the subject, particularly books.

Mr. Brassey came to borrow several other books on the subject from the Library. Central Reference was fortunate in being able to borrow these books from the S.A. Public Library, Cape Town City Libraries and State Library. Mr. Brassey was delighted.

Recently Mr. Brassey came to see me. He had completed a model of a "100-gun ship-of-the-line" which he called the Royal Albert, representative of the period 1690 - 1710, and was offering it to the Library for display. Of course his offer was accepted, and the model was duly displayed - a news item in our daily newspaper had helped to draw attention to the exhibit. Everybody admired the precise workmanship and obvious detail, which made such an attractive work of art.

Mr. Brassey told us that he had made every little part of the ship himself, even to the extent of stitching the sails, and twisting the "rope". Said Mr. Brassey: "I am so grateful to the Library for procuring the material on my hobby for me, as I've been struggling unsuccessfully for years to get it from all sources".

wAnother aspect of it", said Mr. Brassey, "is that this hobby of mine has become a family hobby, since my wife and children, the latter particularly, are equally enthusiastic, and watch progress with great interest.

It took Mr. Brassey about two years to complete this model, and, of course he is already working on his next, even more elaborate model.

I need not tell you how pleased we were of such proof that the library had been able to give someone satisfactory service - and a great deal of pleasure. Very gratifying indeed.

Hr. L. Brassey photographed in the Reading Reem of the Uitenhage Public Library with his medel of the "Reyal Albert", built exactly according to seale. He need the book "Hew to make eld time ship medels" by R.V. Rebbs.



NEWS

STAFF NEWS:

Dr. Theo Friis will be leaving us early in September on a projected three months tour of the Scandanavian countries, Europe and America.

In England, he will look at the work of foundations like the British Book Council with regard to establishing something of the same nature out here, and there too, he will represent South Africa in London, for the C.S.I.R. at the International Conference of F.I.D.

In Germany and America he will study Documentation Services and investigate Joint Catalogues abroad for C.S.I.R. and the Action Committee of the South African Library Association and the Potchefstroom University.

CHANGES OF STAFF:

Miss G.E. Dreyer has been transferred to Eimberley as Regional Librarian.

Miss J.J. Hills has been transferred from Kimberley to Aliwal-North.

Miss Z. Punshon has been transferred from Aliwal North to Upington as Regional Librarian.

LOCAL ACTIVITIES:

NEW BUILDING - A place for all.

The foundations for the New Building to house the Cape Provincial Library Service are now being dug.

In clouds of dust three bulldozers - one called "Frantic" are doing their worst (or is it best!)

There will be five floors, not including the top of the building which houses the lifts etc.

In Dr. Friis' house there will be many mansions and a place for each and all has been prepared the telephone operators, the



typistes, the filing staff, the librarians, the senior-librarians, the administrative officers have been well and truly catered for.

The main entrance halls will be lined with marble (indeed the marble on the whole building is going to cost R75,000).

The outside passages will be roofed with green fibre-glass (Neither the sun by day nor the moon by night will cause discomfort!) and the whole edifice will look out on Chiappini Street and Hospital Street to turn a face upon the world that certainly wont make that world wince.

There will be a restaurant and a car-park.

At last the dust from the bulldozers will settle; and when the bare bones of the-building-to-be stand there "The Cape Librarian" will stand by to tell you more.

ASHTON PUBLIC LIBRARY:

Since Mrs. van Niekerks' advent in February the library has forged ahead - in no small part due to the fact that Mrs. van Niekerks' husband is Town Clerk.

Mrs. van Niekerk is particularly interested in children's work. Strip film shews and story hours are now a regular feature.

A photographic exhibition of the United States was recently held which was most successful, and of interest to both children and adults.

How a combination of town clerk and librarian can work wonders;

KIMBERLEY:

Recently the Kimberley Public Library was used as a venue for a talk on "Theatre Going" by Leonard Schach.

Displays on themes archaeology, plays and players, fire-side hobbies, laugh and the world laughs with you, have been arranged as well as one entitled "Great books of our times". It is also intended to start children's story hours as soon as possible.

MONTAGU:

On the 13th May the Library Players gave a rendering of Jean Cocteau's "The Voice" at Montagu in the Dutch Reformed Church Hall.

Although it was exceptionally cold, over 80 people attended and agreed it was a most enjoyable evening.

Montagu's Library has been closed since April when re-organisation was completed. At present, a house adjoining the municipal offices is being altered for the new library, which will be fitted out with Phillipine mahogany furniture, made locally.

Dr. Priis will open the library on August 11th, 1961.

THE PEDDIE PLAY READING GROUP:

The Secretary of this Playreading-group Mr. John W. Minty tells us that the society was formed on the 11th August 1960 and a great deal of pleasure has been derived from their presentations ever since Plays acted have included "Gaslight", "Separate Tables", "George and Margaret", "Quiet Wedding", "Blithe Spirit", "The Return", "Claudia", "Private Lives", "The man who would not go to Heaven" - Quite a list!

The financial side has shown a small credit balance!

The Methodist Church Hall has been used for the monthly readings; from the point of view of production some omissions have been felt. Not least being the suitable lack of male readers which has meant that those available have had to act almost continuously - A very difficult situation! Production has been so difficult on occasion that it is felt that a reading every other month might be justified.

After the visit of Laurie van der Merwe a new zeal revived the play-reading group. Mr. van der Merwe constituted for the Peddie Group the high-light of their year and his next visit is looked foward to eagerly.

VRYBURG:

Hier is n musiekvereniging in die biblioteek gebore alhoewel hy nou te groot is om daar bymekaar te kom. Meneer Duvenage vertel ons van n geelaagde konsert op 6 Julie deur Théméli gehou - n voorbeeld van hoe die biblioteek musiek in die distrik kan bevorder.

BOOK REVIEWS BOEKEBESPREKINGS

NON-FICTION

BHARATI, Agehananda 294.552 B Ochre robe. BHA Allen & Unwin. 1961.

An autobiography of a Viennese, Leopold Pischer only 37 at time of writing. Brought up as a catholic he had an early interest in the East. Speaking fluent Sanskrit and some Indian dialects at an early age enabled him to become "one of them" when he went to India to join a Hindu order. He joined the staff of the Hindu University at Benares to teach comparative philosophy and met and conversed with the leading intellectuals of India. This is really India from the inside on all levels of society, and weighed by an intellectual colossus. The author is at present at Washington University in America. A fine piece of debunking and clear thinking on the East. M.B.G.

PAYNE, Robert 297 PAY Holy sword.

Robert Hale, 1961.

to the present. A remarkably good popular history of the religion and its effect on its adherents and ultimately, the world. Well written and quite light reading recounting as it does, legends and traditions in addition to factual history and short biographies of notable figures in the Moslem world, past and present. The writer knows his subject and has obviously done a good deal of research in a vast field in order to cover much in a small compass. H. W-G.

PIRE, Father Dominique 361,53 B Europe of the heart. Hutchinson, 1960.

A moving autobiography of the life and work of the winner of the 1958 Nobel Peace Prize. The author, at first without help or funds, tackled the problem of those Displaced Persons who were considered unfit for emigration. and who have lived in camps for years without hope or prospects. It describes his struggle for a large group of victims of war and revolution against red tape and complacency. His purpose is to gain support for his work, which is far from finished. Written in clear style and very readable. Particularly useful in a country that has been fortunate enough to have no first-hand knowledge of The story of Islam from Mohamed the destruction caused by World



The Ochre Robe



Pierrot

DICH



LOUIS PASTEUR



war II in Europe. E. R-de L.

LINGSTROM, Freda 701.17 LIN Seeing eye.

Studio, 1960.

Subtitle "How to look at natural and man-made things with pleasure and understanding" - an excellent guide to art appreciation with many well-chosen pictures. Highly recommended. H.L.

REEVES, Robert Make it yourself toy book.

Paul, 1961.

Any parent whether mother or father, with a flair for making things with their hands would welcome this book. The toys are simple to make and are most original. Woodwork classes would find this book useful, too, with ideas for toys to make for the school fête, etc. S. W-S.

DENT, Alan 792.092 CAM Mrs. Patrick Campbell.

Museum Press, 1961.

A good biography of a great British actress. The sources relied on are vast, as the author advertised for reminiscences. letters, personal acquaintance-

replies. Assisted also by a large bibliography including Mrs. Patrick Campbell's own Memoirs, Mr. Dent has probably produced the final and classic biography of the actress. The book contains accounts of many of her plays and notices or critiques of all of them. It is racily written and contains much which clarifies hitherto unanswered queries, notably the George Bernard Shaw - Patrick Campbell letters and supposed "affaire", and it also makes some discreet references to the Cornwallis -West scandal, a "cause celebre" 745.5 REE of the time. H. W- G.

> HINGLEY, Ronald 914.7 HIN Under Soviet skins.

Hamish Hamilton, 1961.

An excellent up-to-date book about Russia and the Russians by the lecturer in Russian at Oxford University, following his most recent visit to the U.S.S.R. in 1960. This is an inside picture and gives a down to earth view of how people live and how things 'tick' in Russia. Daily Life, Marketing, housing, holidays and religion are discussed in parts one and two. Education and 'conditioning' of the citizens in part three. Part four deals with the foreigner in Russia and is perhaps the most important and vivid in the book. It gives the ships, etc. and had innumerable background of Soviet propaganda and how the Russians react to it, the value placed on tourists for inculcating the Communist theory, the effect in the country of pressure advertising for Peace, and what it really means. Simply written and interesting. H.W-G.

FICTION

ANSELL, Jack
His Brother the bear.

Cape. 1961.

RAYMOND, Ernest 944.36 RAY Paris, city of enchantment.

Newnes, 1961.

A short history of Paris from its earliest beginnings right up to the second World War, in which M. Raymond invites his readers to accompany him on walks through Paris. This is not a guide book nor a factual history but has been written in an attempt to bring the history of Paris to live for us, and has been eminently successful.

With the author we follow Louis XVI, Marie Antoinette and other step by step to the guillotine, we visit the houses where many of France's greatest poets, writers, artists and musicians once lived and are taken to cafés and bistros where, in their day, these people could be found. We see 'the little Corporal' rise to be first Emperor of the French, and are left with the feeling that we have been present at these many scenes and events.

The only criticism is a big one - he has omitted to give us a map.

S. W-S.

A powerful and moving novel on the theme of the tragedy of a man who is false to his religion and his heritage and the effect of his behaviour on his family, his friends and the community in which he lives. Julian Black. who has been brought up a devoted Jew. marries a non-Jewish wife and allows her to browbeat him. Their two children stand for the two forces in conflict in Julian's mind and also the conflict between Julian and his wife. Sensitive characterisation and a well worked out plot make this book easy to read. The subject is well handled and the story is dramatic. E. S.

BANNING, Margaret Echo answers.

Allen, 1960.

A moving, well written book by an author who has a deep understanding of human nature, of people's thoughts, fears and feelings, which are well brought out in the characters of this widow whose character endears her to the reader. Recommended especially to women readers. S. W-S.

BARLOW, J. Term of trail.

Hamilton, 1961.

Barlow is a fluent novelist: zest and action marked his previous books. This one is quieter and more depressing. A fine school teacher - weak, but trying to live a good life - is accused by the mother of a pupil of indecency. Though entirely innocent he is submitted to endless humiliation, and loses his job. Very readable indeed. J. A.

HESSE, Hermann Peter Camenzind.

Owen, 1961.

A thoughtful novel of a man's search for love in the widest meaning of the word. Imbued with a deep love of nature, fostered in the mountain valley where he spent his early years, the peasant Peter Camenzind never quite finds ease in polite society despite some reputation as a writer and journalist. His love people whose problem is not sex.

novel. The lives of various for three women at different people are intertwined and at the times ends in failure and his centre is a beautiful gracious friendship for Richard ends with the latter's death. He becomes a near recluse but eventually in following St. Francis of Assisi. his hero, finds his way back to a love of humanity. Good characterisation but this is a novel of an idea and "love" is the main character. The first half of the life is better depicted than the latter part.

> HYAMS, Edward All we possess.

> > Longmans, 1961.

A long novel about an English working class boy, who becomes a mathematical engineer, and the experiences and relationships which mould his life on the way up. Very perceptive, with much implied social comment and vivid though mostly unmelodramatic characters. The theme of the book is the danger of egoism, and the ultimate tragedy caused by self pride. J. A.

JOHNSON, A.E. Secret gift.

Hodder, 1961.

At last a book about "problem"

Clem is a highly intelligent but rather uncared-for younger daughter, and Arne, is an intelligent and sensitive young man crippled by a motor accident. It is Arne's sensitivity which saves Clem, who becomes his step-sister when his father remarries, from juvenile delinquency. These are two excellently portrayed characters, they are in fact, the whole story. Clem. misunderstood and feeling cheated of the affection of her mother and new father. spends a holiday with Arne while their parents are away on their honeymoon. An interest in horses brings them close together and the rest of the novel is fascinatingly and delicately patterned around the relationship between them. Its refreshing outlook makes it a pleasure to read. D.D.

STANDISH, Robert
Talking dog and other stories.

Peter Davies, 1961.

Well written - stories not too long but ending always with that wonderfully unexpected twist which marks Standish as an excellent writer of short stories. Standish fans will welcome this as a twin volume to The Radioactive general.

S. W-S.

USTINOV, Peter Loser.

Heinemann, 1961.

A tragic satire about a young German and his experiences in World War II. His glamorous ideas of a hero's death slowly ebb away, and the book ends with Hans giving himself up for war crimes against a small Italian village. An original angle on the war, excellent handling of humour and tragedy, though hardly entertaining reading.

J.A.

VAN GULIK, Robert Chinese nail murders,

Joseph, 1961.

This, the fifth in the series. tells of Judge Dee's last three cases. The author describes this as a Chinese detective story, suggested by original ancient Chinese plots. The style and language are of that quaintness and picturesqueness which we associate with Far Eastern countries. There are thrills for everyone, and most of the modern methods of detection are present. even though Judge Dee died in A. D. 700. A highly recommended form of literature for thriller enthusiasts.

If I have not read a book before, it is, to all intents and purposes, new to me, whether it was printed yesterday or three hundred years ago - Hazlitt. On Reading New Books.

AANWINSLYS — ACCESSION LIST

JUNE-JUNIE 1961

000 GENERAL WORKS-ALGEMENE WERKE

BARRATT, CLARE, SAMEST.	018 LOU
N. P. VAN WYK LOUW, BIBLIOGRAFIE. 1959.	
UK. BIB. REEKS.	
PRETORIUS, HESTER A., SMST	016. 83936
BIBLIOGRAFIE VAN VERTALINGS IN AFR.	
1941-1950, 1957, UK, BIB, RKS	
B. A. NAS. ADV. OPMETINGSRO.	016, 91266
KATALOGUS VAN KAARTE, GEPUBL. IN UNIE	
VAN 8A. 1960, ALSO IN ENG	
CAPE PROV. ADV. LIB. COMM.	027.4667
PUBLIC LIDS, , C. P. RURAL DISTRICTS, SUR-	
VEY, RPT. 1940, 1944, AFR. ENG	
WINKLER PRINS	RO33, 931
ALGEMENE ENCYCLOPEDIE, SUPPLEMENT-	
DEEL. 1960	
	059. 964
VELDT, ILLUS, AFRICAN JOURNAL, JUNE,	
1900-SEPT., 1901, 1901, 2V.	
ESQUIRE	0 8 2 . 2
ARMCHAIR ESQUIRE, ED. BY ARNOLD	
GINGRICH, L. R. HILLS. 1958	
MITCHELL, CHARLES	096
FIFTEENTH CENTURY ITALIAN PLUTARCH.	
1961. FABER LIB, ILLUM, MSS.	
100 PHILOSOPHY AND PSYCHOLOGY—FILOSOFIE EN SIELKUNDE	
PISTORIUS, PHILIPPUS V.	121, 6
THOUGHT, GOD AND THE COMMON MAN. 1961	
CARNEGIE, DALE	131.3
HOU OF KWEL EN BEGIN LEWE, VERT. DEUR	
TIMO KRIEL. 2DE DR. 1960	
MACGREGOR, ALASDAIR A.	133. 1
PHANTOM FOOTSTEPS, A SECOND GHOST	
800K, ILLUS, 1959	
PECK, JOSEPH H.	136.16
ALL ABOUT MEN, DRAWINGS BY LARRY	
REYNOLDS, 1958	
CARNEGIE, DALE	137. 5
HOE OM VRIENDE TE MAAK EN MENSE TE	
BEINVLOED, VERT, 3 DR, 1959	
ROOSEVELT, ELEANOR	137.5
YOU LEARN BY LIVING. 1961	
WHITEMAN, J. H. M.	149.3
MYSTICAL LIFE, OUTLINE OF NATURE, TEACH	
INGS PROM EXPERIENCE, 1961	
NUNNALLY, JUM C.	151. 2
TESTS AND MEASUREMENTS, ASSESSMENT AND	
PREDICTION, 1959	
SCHNEIDER, HERBERT W.	191
HISTORY OF AMERICAN PHILOSOPHY, 1947.	
COLUMBIA STUDIES AM. CULT.	
€ 00 RELIGION—GODSDIENS	

209

GIFFORD, WILLIAM A. SEEKERS, A MIRROR FOR ORTHODOXY, 1955

KUYPER, ABRAHAM	220. 92 A-Z
VROUE VAN DIE BYBEL, VERT, UIT DIE	
NEDERLANDS, 1953	
SLAUGHTER, FRANK O.	T220. 95
LAND AND THE PROMISE, GREATEST STORIES	
FROM THE BIBLE, 1961	
BIBLE. N. T. ENGLISH	T225. 52
NEW ENGLISH BIBLE, POPULAR ED. 1961	240
HENDERSON, GEORGE	2-0
HEMELSE HELING VIR AARDSE KWELLING,	
VERT. O. HILDEBRAND. 196-	- 4 -
BEKKER, C. F.	242
DRIE KRUISE, EN ANDER OORDENKINGE. 1960	
DU TOIT, JOHN M.	242
TERWYL DIE KETEL KOOK, 120 EENVOUDIGE	
OORDENKINGE. ILLUS. 1947	
LATSKY, S. J.	242
NET SOOS EK IS. VIER-EN-TWINTIG	
OORDENKINGE. 1960	
VISAGIE, CORNELIS J. J.	242
TOE HET EK HAAR VIR MY GEKOOP, EN	
ANDER BOODSKAPPE, 1957	
HESSION, ROY	248
ONS WIL JESUS GRAAG SIEN, VERT. ENG.	
DEUR O. HILDEBRAN, . 1960	- 4 -
SMITH, HANNAH	248
LEWE IN DIE BONSKYN, VERT, UIT ENGELS	
DEUR TIMO KRIEL, 1980	
VERBA SENIORUM	248
WISDOM OF THE DESERT, SAYINGS, TR. LATIN	
BY THOMAS MERTON, 1961	
SNYMAN, F. P. J.	252.04268
HY SPREEK NOG NADAT HY GESTERF HET, 25	
PREKE, SAMEST. W. HOVY, 1948	
	261. 70958
VERTRAAGDE AKSIE, GETUIEN, UIT AFR. SPR.	
KERK, GEYSER, ET AL. 1960	
PALLENBERG, CORRADO	262.13
VATICAN FROM WITHIN, 1961, AM, ED, TITLED	
INSIDE THE VATICAN.	
	275
POLLOCK, JOHN C.	2 / 3
EARTHS REMOTEST END, PHOTOS, BY ANNE	
POLLOCK, 1960	
SCOTT-MONCRIEFF, GEORGE	202.41
MIRROR AND THE CROSS, SCOTLAND AND THE	
CATHOLIC FAITH, 1960	
NUNNS, THEODORE	2 8 3, 6 8
LAND OF STORMS AND HOPE. 1921	
LEUNENDE CHRISTEN, SKUILN	284. 26878ST
OOM WILLIE VAN NAMAKWALAND, LEWENSKETS	
VAN DS. W. L. STEENKAMP. 1960	
HOFFMANN, HELMUT	294. 32
RELIGIONS OF TIBET, TR. FROM THE GERMAN	
BY EDWARD FITZGERALD, 1961	
	294.5528 BH
BHARATI, AGEHANANDA	204. 2220 0
OCHRE ROBE, 1961	297
PAYNE, ROBERT	23/
HOLY SWORD, STORY OF ISLAM FROM MUHAM-	
MAD TO THE PRESENT. 1961	

300 SOCIAL SCIENCES—SOSIALE WETENSKAPPE

CALVOCORESSI, PETER	323, 166
SOUTH AFRICA AND WORLD OPINION, 1961	
PANKHURST, DAME C. UNSHACKLED, HOW WE WON VOTE, ED. LORD	T324. 309
PETHICK-LAWRENCE, 1959	
CHAMBERLIN, EDWARD H.	330, 16
THEORY OF MONOPOLISTIC COMPETITION.	330. 10
7ED. 1960, HARVARD EC. STUD.	
DOXEY, G. V.	331.6968
INDUSTRIAL COLOUR BAR IN SOUTH	3011.0300
AFRICA. 1961	
MASTERS, DAVID	331. 8238 PL
PLIMBOLL MARK, 1955	
SATOW, SIR ERNEST	341. 7
QUIDE TO DIPLOMATIC PRACTICE, ED. SIR	
NEVILE BLAND, 4TH ED, 1961	
BOWKER, ARCHIBALD E.	343. 1
LIFETIME WITH THE LAW, 1961	
OUGHTON, FREDERICK	351. 744
TEN QUINEAS A DAY, A PORTRAIT OF THE	
PRIVATE DETECTIVE, 1961	
PERLES, ALFRED, ED.	355, 343
GREAT TRUE SPY ADVENTURES, 1960	
HEDDERWICK, JANET B.	359, 0942BC0
CAPTAINS CLERK, 1957	
PIRE, DOMINIQUE	361. 538 PIR
EUROPE OF THE HEART, ED. H. VEHENNE, TR.	
FROM FR. SKEFFINGTON, 1960	
HIGHET, GILBERT	371.3
ART OF TEACHING, 1959	
WYATT, HONOR	T371.39
YOUNG PEOPLE ABROAD, 1961	
WYATT, OLIVE M.	T371.912
TEACH YOURSELF LIP-READING, 1981. TEACH	
YOURSELF BKS.	
GERRYTS, U. M.	372.6
ONDERRIG VAN POESIE IN DIE LAERSKOOL.	
1961	
BURTON, HARRY M.	T303. 22
STAMPS AND STAMP COLLECTING, 1989.	
METHUENS OUTLINES.	
MURRAY, MARISCHAL	387. 540988
SHIPS AND SOUTH AFRICA, MARITIME CHRO-	
NICLE OF THE CAPE. 1933	
BOTKIN, BENJAMIN A., ED.	398. 0973
SIDEWALKS OF AMERICA, FOLKLORE, LEGENDS	
BAGAS OF CITY FOLK. 1954	
BOTKIN, BENJAMIN A., EO.	396, 0973
TREASURY OF AMERICAN FOLKLORE, STORIES	
BALLADS, TRADITIONS, 1956	
4 00 LANGUAGES—TALE	
FUNK AND WAGNALLS CO.	R423
STANDARD DICT. OF ENG! LANG. , BRITANNICA	
WORLD LANG. DICT. 1961. 2V.	
B. A. LANDBOU. TAALKOMITEE	439, 3632
SKOENLAPPERLYS, MEDESKR. TAALDIENSBURO.	
1959. ALSO IN ENGLISH,	

KOEFOED, HANS A.

TEACH YOURSELF DANISH, 1981. TEACH
YOURSELF BKS.

439. 818242

5 00 SCIENCE-WETENSKAP

T520 KING, HENRY C. ASTRONOMY, ILLUS, BY TERRY MALONEY. 1980. VISTA ILLUS. SCI. SER. T530, 15 KLINE, MORRIS MATHEMATICS AND THE PHYSICAL WORLD. 1980 PAWDRY, REGINALD C. 531. 2 STATICS. 195-. BELLS MATHS, SER. FAWDRY, REGINALD C. 531. 3 DYNAMICS. 1958. BELLS MATHS. SER. TSSS LORENZ, FRIEDRICH MYSTERIOUS WORLD OF RAYS, TR. AND ADAP. FROM GER. BY E. OSERS. 1961 T551. 46 COWEN, ROBERT WEN, ROBERT C. FRONTIERS OF THE SEA, OCEANOGRAPHIC EXPLOR. , ILL. M. COWEN, 1960 PILKINGTON, ROGER T551. 5 WAYS OF THE AIR, ILLUS. BY K. F. MEYER. 1961 BRIGGS, LLOYD C. 572. 96611 LIVING RACES OF THE SAMARA, 1958, HAR-VARD U. PEABODY MUS. PAPERS NICOLLE, JACQUES TS768 PAS LOUIS PASTEUR, A MASTER OF SCIENTIFIC ENGUIRY, TR. FROM FR. 1961 DUDDINGTON, CHARLES L. T590 INSTRUCTIONS TO YOUNG ZOOLOGISTS. 1951. BROMPTON LIB. PORTIELJE, A. F. J. DIERENWERELD EN WIJ. 3DE DR., HERZ. 1960 590 VON BUDDENBROCK, WOLFGANG T591. 18 SENSES, TR. 2ND REV. GER. ED. BY F. GAYNOR. 1960. ANN ARBOR SC. LIB. SURNFORD, SHELLA T591. 508 INCREDIBLE JOURNEY, ILLUS, BY CARL BURGER. 1961 YLLA, PSEUD. 591, 954 ANIMALS IN INDIA, LAYOUT AND DESIGN BY LUC BOUCHAGE, 1958 GOETSCH, WILHELM T595. 798 ANTS, TR. 2ND ENL. GER. ED. BY R. MANHEIM. 1980. ANN ARBOR SC. LIB. ROBERTS, AUSTIN R598, 2968 SIRDS OF SOUTH AFRICA, REV. O. MCLACHLAN AND R. LIVERSIDGE, 1958 STONEHOUSE, BERNARD 598, 299712 WIDEAWAKE ISLAND, THE B. O. U. CENTENARY EXPEDITION, ASCENSION, 1960 STUART, FRANK S. 599. 748

612. 6

600 TECHNOLOGY-TEGNOLOGIE

SEAL, ILLUS, FERGUSON, 1954

WRIGHT, HELENA
OESLAGSPAKTOR IN DIE HUWELIK, VERT.
ENG. DEUR TIMO KRIEL. 1956

SEALS WORLD, FIRST 3 YEARS OF A HARP

V	
	612.68
GALLUP, GEORGE H.	0.2.00
SECRETS OF LONG LIFE, JT. AU. EVAN HILL.	
1960	616. 835B SN
MAN IN THE IRON LUNG, STORY OF F. B.	0.0.0
SNITE, JT. AU. M. LOMASK, 1957	
PUTNAM, PETER	617. 7128 PU
CAST OFF THE DARKNESS, 1957	
BOIVIN JEAN	617. 95
BEAUTYS SCALPEL, TR. FROM THE PRENCH BY	
EILEEN BIGLAND, 1958	
JOSEPHSON, MATTHEW	621. 38 EDI
EDISON, A BIOGRAPHY, 1951	
BROWN, CLEMENT	T621. 3818
INTRODUCTION TO HI-FI, 1960	
HINTON, ANTHONY, ED.	629, 1309
GREAT TRUE STORIES OF THE AIR, JT. ED.	
JOHN BRISTOW, 1960	
PARRY, ALBERT	629, 1366
RUSSIAS ROCKETS AND MISSILES, WITH AN	
INTROD. BY WILLY LEY. 1960	
FLEMMING, LEONARD	630, 10968
CALL OF THE VELD, ILLUS, 1924	
BURTON, A. R. E.	630. 9687
CAPE COLONY FOR THE SETTLER, ITS URBAN	
AND RURAL INDUSTRIES, 1903	
BATCHELOR, LEON D. , ED.	634.3
CITRUS INDUSTRY, V2, PRODUCTION OF THE	
CROP, JT. ED. H. WEBBER. 1948	
BLUNT, HAROLD	636. 596
TACKLE PIGEON RACING THIS WAY. 1961	4.74
VLASTO, JOHN A.	T636. 71
POPULAR PEKINGESE, 4TH ED., REV. BY MARY	
DE PLEDGE. 1958	
SINGER, BURNS	639. 22
LIVING SILVER, ILLUS, BY ROBERT FRAME.	
1958	641. 018 CRA
CRADOCK, FANNY	641.018 CHA
SOMETHINGS BURNING, AUTOBIOGRAPHY OF	
2 COOKS, ED. BY J. DOW. 1960	T641. 4
HUME, ROSEMARY	1641.4
JAMS, PRESERVES AND PICKLES, JT. AU.	
MURIEL DOWNES, 1960	641.5
ESQUIRE	641. 3
COOK-BOOK, INTROD. BY ARNOLD GINGRICH,	
ILLUS. BY CHARMATZ. 1955	641.5
COUNTRY HOUSE COOKING, 1958	641.5
BENN, CHARLES H.	641.56
MEATLESS DISHES, 1981	
RIPPERGER, HELMUT	641.6383
SPICE COOKERY, 1942, COOKERY LIB.	
RIPPERGER, HELMUT	641.658
MUBHROOM COOKERY, 1941, COOKERY LIB.	
RIPPERGER, HELMUT	641. 673
CHEESE COOKERY, 1941, COOKERY LIB.	
RIPPERGER, HELMUT	641.87
COFFEE COOKERY, 1940, COOKERY LIB.	
BALLARD, BETTINA	646. 01
IN MY FASHION, 1960	

VI	
NEUSCHEL, RICHARD F.	
MANAGEMENT BY SYSTEM, 2ND ED, 1960 BARNES, RALPH M.	654. 542
WORK SAMPLING, 2ND ED. 1957	034.3
HEILAND, ROBERT E.	654, 542
WORK SAMPLING, JT. AU. WALLACE J.	
RICHARDSON. 1957 S. A. WHEAT IND. CONTROL SD	664, 722
SOUTH AFRICAN WHEAT VAR. , FLOUR CHARAC	004. /22
TERISTICS, 195-, OOK IN AFR	
PHILLIPS, CHARLES J.	666. 1
GLASS, ITS INDUSTRIAL APPLICATIONS.	
1960	671.521
OATES, JOHN A. MODERN ARC WELDING PRACTICE, 1961	071.521
MODERN AND WEEDING PRACTICES 1901	T684. 8
WOODWORKER, V64, JANDEC. , 1960, 1960	*
	•
700 FINE ART & RECREATION—SKONE KUNSTE EN ONTSPANNING	
LINGSTROM, FREDA	701.17
SEEING EYE, HOW TO LOOK AT NATURAL AND	
MAN-MADE THINGS, 1960 CHRISTENSEN, ERWIN O.	T709, 011
PRIMITIVE ART, 1955	
ELDJARN, KRISTJAN	709. 491
ICELANDIC ART, TR. FROM THE GERMAN. 1961	720, 973
N. Y. MUSEUM OF MODERN ART BUILT IN USA, POST-WAR ARCHITECTURE,	, = 0. 5
ED, HITCHCOCK, DREXLER, 1952	
GIÉSELMANN, REINHARD	726. 5
KIRCHENBAU, MEDESKR. WERNER AEBLI. 1960.	
WITH A SUMMARY IN ENG. WINKLER, ROBERT	720. 3
ARCHITECTS HOMES, 2ND ENL. ED. 1955. TEXT	,
ALSO IN GERMAN, FRENCH.	
MILLER, ALEC	730. 9
TRADITION IN SCULPTURE, 1949	739, 237687
HELLER, DAVID HISTORY OF CAPE SILVER, 1700-1870.	733, 23744.
1949. AUTOGRAPHED ED.	
KUHN, FRITZ	739. 4
GESCHMIEDETES EISEN, 9, AUFL, 1959	
MEEVES, MOBERT MAKE-IT-YOURSELF TOY BOOK, ILLUS, BY	743. 5
THE AUTHOR, 1961	
ROBERTSON, SEONAID M.	745. 5
CRAFT AND CONTEMPORARY CULTURE, 1961	T748. 41
BASKET-MAKING FOR AMATEURS, 1980, BELL	1746.41
HANDEK.	
GODFREY, FREDERICK M.	757. 5
CHILD PORTRAITURE, FROM BELLINI TO	
CEZANNE, 1956 Hosking, Eric	T778, 932
BIRD PHOTOGRAPHY AS A HOBBY, JT. AU.	
CYRIL NEWBERRY, 1981	
SHERMAN, JOHN	T778. 932
CAMERA ON SAFARI, SHOOTING BIG GAME	
THROUGH YOUR LENS, 1960	

MUSIK IN GESCHICHTE UND GEGENWART. VS.	
MEL-0N3LOW. 1961	791. 38 A-Z
TAYLOR, ROBERT L.	751.30 4-2
CENTER RING, THE PEOPLE OF THE CIRCUS.	
1950	
ZOLOTOW, MAURICE	791. 48 MON
MARILYN MONROE, 1981	
DENT, ALAN	792. 092 CAM
MRS, PATRICK CAMPBELL, 1981	
DICK, KAY	792.3
PIERROT, 1960	
PAKENHAM, ELIZABETH, ET AL	T 793. 2
PAKENHAM PARTY BOOK, ILLUS. BY EDGAR	
NORFIELD, 1960	
GREY, JAYNE	793. 21
PARTY DAMES FOR YOUNG CHILDREN, DRAW-	
INGS BY D. KETTLEWELL. 1961	
MARTIN, JOHN J.	793.3
DANCE, THE STORY OF THE DANCE TOLD IN	
PICTURES AND TEXT. 1946	
VENNER, HARRY	T794. 7
INSTRUCTIONS IN TABLE TENNIS, JT. AU. Q.	
COULTHREAD, 1980	
GREN, ERIC	T796, 355
Gueral Cuic	

VII

R780. 3

T798. 35809

T796, 7208

OMNIBUS OF SPEED, WORLD OF MOTOR BPORT	
JT. COMP. W. P. NOLAN. 1961	T797. 124
ACCORDING TO UFFA, HANDLING BAILING	
JUBA, WILLIAM J., ED.	T 797. 2
SWIMMING, 1961, TAURUS LIB, OF SPORT,	798
HORSEMANS YEAR, ED. BY DORIAN WILLIAMS.	,
1961	

INSTRUCTIONS TO YOUNG HOCKEY PLAYERS.

CRICKET JOURNAL, 3, CRICKET ON TRIAL.

800 LITERATURE-LETTERKUNDE

PSEUD, 1955, FRENCH ACT. ED.

1961. BROMPTON LIB. ARLOTT, JOHN

BEAUMONT, CHARLES, ED.

GREEN, ERIC

1980

	805
STANDPUNTE. VIZ, JAN. 1955-AUG, 1959. NUWE	
REEKS, NO. 19-24.	
CARNEGIE, DALE	808. 5
OPENBARE REDEVOERING, IN SAKEWERELD	
MENSE BEINVLOED, VERT. 1956	
DE ACOSTA, MERCEDES	818, 528 DEA
HERE LIES THE HEART, 1960	
HOPE, RONALD, COMP.	T621. 06
MARRAP BOOK OF SEA VERSE, 1960	
BETJEMAN. JOHN	821. 9148 BE
BUMMONED BY BELLS, 1960	
EVANS. WILL	622. 912
TONS OF MONEY, PARCE, JT. AU. VALENTINE,	

VIII

VIII	
GILBERT, MICHAEL CLEAN KILL, A MURDER MYSTERY IN THREE	822. 914
ACTS, 1960 LEAVIS, FRANK R. GREAT TRADITION, GEORGE ELIOT, MENRY	823. 8 ELI
JAMES, JOSEPH CONRAD. 1960 REES, SIR RICHARD GEORGE ORWELL, PUGITIVE FROM THE CAMP	823. 912 ORV
OF VICTORY, 1961 ALDINGTON, RICHARD PINORMAN, PERSONAL RECOLLECTIONS OF	823. 9128 00
NORMAN DOUGLAS, ET AL. 1954 GOLDMANN, RICHARD SOUTH AFRICAN REMEMBERS, 194-	828. 8 GOL
RICARD, ANETTE MIST ON THE WINDOW PANES, TR. FROM THE	T626. 912 RIC
DANISH. 1961 STEWART, FLORA BEES IN OUR BONNET. 1961	828, 914 STE
VAN LANGENDONCK, PROSPER GEDICHTEN, EN, STARKADD, DRAMA, A. HEGENS- CHEIDT, 1949, BIBL, NED, LETT	039. 3215
MULDER, HENDRIK A. LAASTE OPSTELLE, UITGESOEK DEUR D. J.	T 839, 3809
OPPERMAN, 1961 PRELLER, GUSTAV S. EERSTELINGE, KRITIESE BESKOUINGS,	T 039. 3609
GERED, D. J. OPPERMAN, 1961 Krige, Uys Geolote, 1987-1940, 1961	7639, 361
MIKRO, SKUILN. ROOI LEER, N SATIRIESE KLUG IN DRIE BEDRYWE. 1961	T 639, 362
SMIT, BARTHO VERMINKTES, 1960 VAN NIEKERK, SARA	839, 362
MY SEUN, MY SEUN, N TONEELSTUR IN VIER BEDRYWE, 1960	
GENET, JEAN DEATHWATCH, A PLAY, TR. FROM PRENCH BY BERNARD FRECHTMAN, 1961	842, 914
SONG OF IGORS CAMPAIGN, EPIC, TR. FROM RUSSIAN BY V. NABOKOV. 1961	491, 711
900 UNIVERSAL HISTORY—WÊRELDGESKIEDENIS	
MONTGOMERY, BERNARD L PATH TO LEADERSHIP. 1961 PISHER, JOHN, ED.	9098 A-Z
EYE-WITNESS, AN ANTHOLOGY OF BRITISH REPORTING, 1960 THOMAS, LOWELL, ED.	910.4
GREAT TRUE ADVENTURES, 1958 URQUHART, FRED, ED.	910, 4
GREAT TRUE ESCAPE STORIES, 1960 LAPIERRE, DOMINIQUE MONEYMOON ROUND THE WORLD, TR. FROM THE	910.41
FR. BY H. BEAUCLERK. 1957 RICHARDS, JOE PRINCESS, NEW YORK, ILLUS. BY THE AUTHOR. 1956	910, 45

1X	
RUSSELL, W. C.	910. 45
VOYAGE TO THE CAPE, NEW ED, 1888 KETCHUM, CRESTON D.	910. 458 KET
GREAT WATERS, ILLUS. 1956	
ADDISON, A. C.	910. 453
DEATHLESS STORY, BIRKENHEAD AND HEROES	
JT. AU. W. H. MATTHEWS. 1906 CARTER, GEORGE	910, 453
NARRATIVE OF THE LOSS OF THE GROS-	910. 455
VENOR, EAST INDIAMAN, 1791	
CAMERON, KENNETH	914. 2
ENGLISH PLACE-NAMES, 1981	
GREEN, MARTIN	914. 2
MIRROR FOR ANGLO-SAXONS. 1961	
LESSING, DORIS	914.21
IN PURSUIT OF THE ENGLISH, A DOCUMENT-	
HINGLEY, RONALD	914.7
UNDER SOVIET SKINS, UNTOURISTS REPORT,	
PHOTOS. L. KLEMANTASKI. 1961	
BLAKESTON, OSWELL	914.71
SUN AT MIDNIGHT, 1958	
PILKINGTON, ROGER	914.85
SMALL BOAT THROUGH SWEDEN, ILLUS, BY DAVID KNIGHT, 1981	
OGRIZEK, DORE, ED.	914.94
WINTER BOOK OF SWITZERLAND, JT. ED. J. G.	
RUFENACHT, 1957	
SUCKSDORFF, ASTRID B.	T915, 433
CHENDRU, THE BOY AND THE TIGER, TR. BY	
WILLIAM SANSOM, 1960	916
VOYAGE TO THE CAPE OF GOOD HOPE, THE	8.0
RED SEA, EGYPT. 1804	
STANLEY, HENRY M.	916. 7
HOW I FOUND LIVINGSTONE, TRAVELS IN	
CENTRAL AFRICA. 2 ED. 1872	916. 6
PHOTOGRAPHIC SCENERY OF SOUTH AFRICA.	910.0
1880	
BALFOUR, ALICE B.	916. 8
TWELVE HUNDRED MILES IN A WAGGON,	
ILLUS, BY AU. 2ND ED. 1896	
BRYDEN, H. A.	916.8
GUN AND CAMERA IN SOUTHERN AFRICA, ILLUS, 1893	
CHILVERS, HEDLEY A.	916. 8
SEVEN LOST TRAILS OF AFRICA, IN SEARCH	
OF BURIED TREASURE, 1930	
KENNEDY, DAVID	916.8
KENNEDY AT THE CAPE, A PROFESSIONAL	
TOUR, 1879 HODSON, ARNOLD W.	916. 519
TREKKING THE GREAT THIRST, TRAVEL,	
SPORT IN KALAHARI, 1912	
KOLBE, PETER	916.87
NAAUKEURIGE EN UITVOERIGE BESCHRYVING	
KAAP DE GOEDE HOOP, 1727	916, 87
STATE OF THE CAPE OF GOOD HOPE, IN	
1822, EO. H. COLEBROOKE, 1823	

STELLENBOSCH, 1679-1929, 1929	916. 8718
BARZUN, JACQUES M.	917. 3
GODS COUNTRY AND MINE, A DECLARATION	917.3
OF LOVE. 1954	
HANDLIN, OSCAR, ED.	917. 3
THIS WAS AMERICA, PEOPLE AND PLACES,	017.3
MANNERS AND CUSTOMS, 1949	
STEWART, GEORGE R.	917. 3
U. S. 40, CROSS SECTION OF THE U. S. A.	*****
MAPS BY ERWIN RAISZ, 1953	
ESKELUND, KARL	918.1
DRUMS IN BAHIA, TRAVELS IN BRAZIL, 1960	
WILLIAMSON, CLAUDE, COMP.	TRIS
GREAT TRUE STORIES OF THE ISLANDS.	
1961	
MIELCHE, HAKON	T919. 4
	. 51 5. 4
LAND OF THE KANGAROO, TR. FROM DANISH	
BY M. A. MICHAEL. 1961 BRISTOW, JOHN, ED.	919. 6
	919. 0
GREAT TRUE ADVENTURES IN ICE AND	
SNOW, JT. ED. A. HINTON, 1957	T919. 81
BALSTAD, LIV	1919. 61
NORTH OF THE DESOLATE SEA, TR. FROM THE	
NORWEGIAN J. BULMAN. 1958	920080LENSK
OBOLENSKY, SERGE ONE MAN IN HIS TIME, MEMOIRS, 1956	SECORCERSA
	920 CABANOV
CHILDS, JAMES R. CABANOVA, A BIOGRAPHY BASED ON NEW	SEO CYBANOL
DOCUMENTS, 1961	
LISTER, GEORGINA	TORO LISTER
REMINISCENCES OF GEORGINA LISTER, 1960	. 520 2
BLAIKIE, WILLIAM G.	SECLIVINGST
LIFE OF DAVID LIVINGSTONE, 6TH ED. 1910	52021.11001
ROOSEVELT. JAMES	THEOROGEVEL
AFFECTIONATELY, F. D. R. , A SONS STORY,	
JT. AU. S. SHALETT, 1960	
COWELL, FRANK R.	T 937
EVERYDAY LIFE IN ANCIENT ROME, ILLUS.	
BY D. STREDDER BIST. 1961	
PEROWNE, STEWART	937. 07 HAD
HADRIAN. 1960	
HAYES, CARLTON J. H.	940. 2
MODERN EUROPE TO 1870, 1959	
MIDDLETON, DREW	940. 5442
SKY SUSPENDED. THE BATTLE OF BRITAIN.	
1960	
CONNELL, BRIAN	940. 545
RETURN OF THE TIGER, 1960	
SHANKLAND, PETER	940. 5452
MALTA CONVOY, JT. AU. ANTHONY HUNTER.	
1961	
BAUER, JOSEF M.	940. 547247
AS PAR AS MY PEET WILL CARRY ME, TR.	
FROM GER. BY L. WILSON, 1957	
STRUTTON, BILL	940, 5476497
ISLAND OF TERRIBLE FRIENDS, 1961	
URQUHART, FRED, ED.	940.548
GREAT TRUE WAR ADVENTURES. 1960	

XI	
MINCO, MARGA BITTER HERBS, A LITTLE CHRONICLE, TR.	940, 5481492
FROM DUTCH R. EDWARDS, 1960	
RAVEN, HELENE J. WITHOUT PRONTIERS, 1980	940, 5481493
MACCOLL, RENE	941.598 CAS
ROGER CASEMENT, A NEW JUDGMENT, 1956	
BORER, MARY C. PEOPLE LIKE US, SOCIAL HISTORY OF SRIT	T942
AIN, 1960, MERMAID JUN. HIST	942. 072 WAL
PLUMB, JOHN H.	942. 072 #AL
SIR ROBERT WALPOLE, V2, KINGS MINISTER,	
,	944. 0268 JO
GUERIN, ANDRE	544, 0205 00
OPERATION SHEPHERDESS, MYSTERY OF JOAN OF ARC, JT. AU. J. WHITE, 1961	
RAYMOND, ERNEST	944, 36
PARIS, CITY OF ENCHANTMENT, ILLUS, BY	
GORDON RANDALL, 1961	
GEYL, P.	T949. 2
GESCHIEDENIS VAN NEDERLANDSE STAM, V3,	
1751-98, 1959, WERELD-BIBL.	
CHATURVEDI, BENARSIDAS	954, 038 AND
CHARLES FREER ANDREWS, JT. AU. M. SYKES,	
INTROD. M. K. GHANDI. 1950	
NOBLE, JOHN	96 6
SOUTH AFRICA, PAST AND PRESENT, HIST.	
EUROPEAN SETTLEMENTS, 1877	
THEAL, GEORGE M.	968
SHORT HISTORY OF SOUTH AFRICA, 1405-	
1828, FOR SCHOOLS, 1890	
MATTHEWS, J. W.	968, 03
INCWAD! YAM!, OR, TWENTY YEARS PERSONAL	
EXPERIENCE IN S. A. 1887	
BOYCE, WILLIAM S.	964. 034
NOTES ON SOUTH AFRICAN AFFAIRS, FROM	
1834 TO 1838, 1838	
BOUTH AFRICAN REVIEW	968, 04
BOOK OF 50 FAMOUS CARTOONS, ANGLO-BOER	
WAR, 1899-1900, 1900	
PHELAN, T.	968. 044
SIEGE OF KIMBERLEY, ITS HUMOROUS AND	
SOCIAL SIDE, 1913	968. 048
MENPES, MORTIMER	
WAR IMPRESSIONS, IN COLOUR, TRANSCRIBED BY DOROTHY MENPES, 1901	
STEEVENS, GEORGE W.	964. 048
FROM CAPETOWN TO LADYSMITH, UNFIN. REC.	
OF THE 8. A. WAR. 1900	
SMUTS, JAN C.	968. 06 SMU
GREATER SOUTH AFRICA, PLANS FOR BETTER	
WORLD, SPEECHES, 2 ED, 1940	
KRUGER, JANNIE J.	T988. 068 SWA
PRESIDENT C. R. SWART, 1961	
GARRETT, EDMUND	968, 203
STORY OF AN AFRICAN CRISIS, JT. AU. E. J.	
EDWARDS. ENL. , REV. ED. 1897	
STREATFEILD, FRANK N.	968. 6
KAFIRLAND, A TEN MONTHS CAMPAIGN. 1879	
WARD, HARRIET	
CAPE AND THE KAFFIRS, DIARY, 5 YRS. RES-	
ID. , KAFFIRLAND, 3 ED. 1651	

XII

PRINGLE, THOMAS	964. 75
AFRICAN SKETCHES, 1834, POETRY AND	
PROSE.	
VEDDER, HERMANN H.	968. 801
SOUTH WEST AFRICA IN EARLY TIMES, UP	
TO 1890, TR. , ED. HALL. 1938	
HUBERMAN, LEO	972.91063
CUBA, ANATOMY OF A REVOLUTION, JT. AU.	
PAUL M. SWEEZY, 1961	
THISTLETHWAITE, FRANK	973
GREAT EXPERIMENT, INTROD. TO HIST. OF	
THE AMERICAN PEOPLE, 1955 FORBES, ESTHER	973. 38 REV
PAUL REVERE AND THE WORLD HE LIVED	973. 38 161
IN, JT. AU, H. M. FORBES, 1942	
HOFSTADTER RICHARD	973. 91
AGE OF REFORM FROM BRYAN TO F. D. R.	
1956	
HAVIGHURST, WALTER	977
LONG SHIPS PASSING, STORY OF THE GREAT	
LAKES, ILLUS, COSGRAVE, 1956	
STEGNER, WALLACE E.	979. 2
MORMON COUNTRY, 1942, AMERICAN FOLK-	
WAYS SER.	

AFRIKAANS FICTION-AFRIKAANSE VERHALENDE LEKTUUR

CAMUS, ALBERT KLIP WAT GROEI, VERT. UIT FRANS, RABIE. .1961. JUWEEL-NOVELLES. COETZEE, JAN A. ONDER DIE VALBYL. 1961. OORSPR. TITEL IN DIE SKADU V. D. GUILLOTINE. HENNING, NAN WEES STIL MY HART, 1961 HUGO, MARIA J. PIET RETIEF, 1961, VOORTREKKERPERS HIST. LEESBOEKREEKS. JOUBERT, LINDA, SKUILN. MEULENHOF SE MENSE. 1961 MARTIN, WILLE DIF VAN YVETTE, 1960 NOLTE, MARIE SKAT VAN ROSAHOF, 1960 SPENCE, ELA GROEN VUUR. 1961. EIKE-ROMANS.

ENGLISH FICTION—ENGELSE FIKSIE

ALLARDYCE, PAULA, PSEUD.

GENTLE HIGHWAYMAN, 1961

ALPERT, HOLLIS

SOME OTHER TIME, 1961

ANSELL, JACK

HIS BROTHER, THE BEAR, 1961

ARMSTRONG, THOMAS

SUE CROWTHERS MARRIAGE, 1961, CROWTHER

CHRONICLES.

AUCHINCLOSS, LOUIS HOUSE OF FIVE TALENTS, 1960 LONG TRAILS, 1959 BAIRD, MARIE T. SCORPIONS, 1961 BANNING, MARGARET C. ECHO ANSWERS. 1960 BARLOW, JAMES TERM OF TRIAL, 1961 BERRY, DON TRASK, 1980 BLAKE, ANDREA SEPTEMBER IN PARIS. 1961 BLAKISTON, NOEL LECTURE, AND OTHER STORIES, 1961 BLOOM, URSULA PRELUDE TO YESTERDAY, 1961 BOLAND, JOHN INSIDE JOB. 1961, BRITISH BLOODHOUND. BOWDEN, JIM TWO GUN JUSTICE, 1961 BRAHAM, NON! INTERLOPER. 1961 BROOKES, EWART GLASS YEARS, 1957, SEQUEL TO PROUD WATERS. BROOKES, EWART NOR ON WHAT SEAS, 1956 CADELL, ELIZABETH SIX IMPOSSIBLE THINGS. 1961 CAMERON, IAN LOST ONES, 1981 CARFRAE, ELIZABETH TREASURE ROOM, 1961 CASSELLS, JOHN, PSEUD. SALUTE THE PICAROON, 1960, PICAROON SER. CHARLES, GERDA CROSSING POINT, 1960 CHATER, A. O. JULIAN FAIRFIELD, 1981 CLARKE, ARTHUR C. OTHER SIDE OF THE SKY, 1961 COLETTE, SIDONIE G. BREAK OF DAY, TR. FROM FRENCH BY ENID MCLEOD. 1961. UNIFORM ED. COOPER, DOROTHY SPANISH SUMMER, 1961 COOPER, WILLIAM, PSEUD. SCENES FROM MARRIED LIFE, 1961 CORNISH, CONSTANCE DEAD OF WINTER, 1961, CRIME CONNOISSEUR DARNLEY. JANE JUST FOR LOVE. 1961 DAVIS, HOWARD C. MURDER OUT OF CLASS, 1961 DAVIS, HOWARD C. TROUBLE IN THE BANK, 1960 DAYAN, YAEL ENVY THE FRIGHTENED, A NOVEL. 1961

DIAMOND, TESSA LOVE IN EMERGENCY WARD 10. 1961 DOS PASSOS, JOHN MANHATTAN TRANSFER. 1951 DRUMMOND, JUNE THURSDAYS CHILD, 1961 DUGGAN, ALFRED KING OF ATHELNEY, 1961 DUNCAN, JANE MY FRIEND ANNIE, 1961, MY FRIENDS SER. EVANS, CONSTANCE M. DIAMONDS FOR CHLOE. 1981 FAULKNER, WILLIAM MANSION, 1961. SNOPES TRILOGY. FIELD, PETER, PSEUD. SAGEBRUSH SWINDLE, 1961, SOMBRERO WEST-ERN. POWDER VALLEY SER. FISCHER, MARJORIE MRS. SHERMANS SUMMER. 1961 PLETCHER, LUCILLE BLINDFOLD. 1960 FORESTER, CECIL 3. COMMODORE, 1960, GREENWICH ED. AM. ED. COMMODORE HORNBLOWER. FORESTER, CECIL SHIP OF THE LINE, 1959, HORNBLOWER SER. GREENWICH ED. FRISON-ROCHE, ROGER RETURN TO THE MOUNTAINS, TR. CHARTERIS. 1961. SEQ. TO LAST CREVASSE GILLMAN, OLGA WHERE LIES MY HEART, 1980 GOLDTHORPE, JOHN NO CROWN OF GLORY, 1956 GOLDMAN, WILLIAM SOLDIER IN THE RAIN, 1960 HAGGARD, SIR HENRY R. MONTEZUMAS DAUGHTER, ILLUS, BY HOOKWAY COWLES. 1959, MAC, ILLUS, ED. HAGGARD, SIR HENRY R. CHILD OF STORM, ILLUS. BY HOOKWAY COW-LES. 1958. MAC. ILLUS. ED. HAGGARD, SIR HENRY R. NADA THE LILY, ILLUS, BY HOOKWAY COW-LES. 1958. MAC. ILLUS. ED. HAGGARD, SIR HENRY R. WORLDS DESIRE, JT. AU. A. LANG, ILLUS. G. WHITTAM, 1953, MAC. ILL. ED. HALLIDAY, MICHAEL, PSEUD. MAN I KILLED, 1961 HANLEY, CLIFFORD TASTE OF TOO MUCH, 1960 HARRIS, JOHN COVENANT WITH DEATH, 1961 HARRISON, MARGARET BEYOND ALL TELLING, 1961 HESSE, HERMANN PETER CAMENZIND, TR. FROM THE GERMAN BY W. J. STRACHAN. 1961 HOLMES, GRANT, PSEUD. DARK CRUSADE, 1955

HUTCHINGS, MONICA TAMARISK SUMMER, 1981 HYAMS, EDWARD ALL WE POSSESS. 1961 JENKINS, GWYN SON OF JESSE, THE STORY OF DAVID. 1961 JOHNSON, ANNABEL E. SECRET GIFT, 1981 KARIM FAZLI, P. A. JAMADAR, TR. FROM THE URDU BY RAFIQ KHAWAR, 1961 KEMAL, YASHAR MEMED, MY HAWK, TR. FROM THE TURKISH BY EDOVARD RODITI, 1961 KENYON, FRANK W. MRS, NELLY, OR, RESTORATION DIVERTIMEN-TO. 1961 LAWRENCE, HENRY L. SPARTA MEDALLION. 1961 LEAROYD, P. M. TIDY BIT OF BRASS, 1961 MACDONNELL, JAMES E. GIMME THE BOATS, 1956 MACDONNELL, JAMES E. JIM BRADY, LEADING SEAMAN, 1954. JIM BRADY SER. MASON, FRANCIS VAN W. SECRET MISSION TO BANGKOK, 1961 COLONEL NORTH SER. MERGENDAHL, CHARLES NEXT BEST THING, 1961 MIDDLETON, STANLEY BERIOUS WOMAN, 1961 MOXON, OLIVER FLY AND BE DAMNED, 1959 NABOKOV, VLADIMIR LAUGHTER IN THE DARK, A NOVEL, 1961 NEILL, ROBERT HANGMANS CLIFF, 1956 OSARAGI, JIRO, PSEUD. JOURNEY, TR. FROM THE JAPANESE BY IVAN MORRIS. 1961 OVERHOLSER, WAYNE D. WAR IN SANDOVAL COUNTY, 1981 PAGE, CATHERINE PARTNERS, 1961 PATTINSON, JAMES WILD JUSTICE, 1960 PENROSE; MARGARET DEATH ON THE FILES. 1961 PHILIPS, JUDSON WHISPER TOWN. 1961 PONSONBY, DORIS A. LIVING TO EARN, 1961 PURDY, JAMES COLOUR OF DARKNESS, 1961. ORIG. TITLE 63, DREAM PALACE, RADDALL, THOMAS H. GOVERNORS LADY, 1961 RANDALL, RONA, PSEUD.

LOVE AND DR. MAYNARD, A ROMANCE, 1961

REES, JEAN A. ROAD TO SODOM, 1961 RICHMOND, MARY UNWELCOME RAPTURE. 1961 RICHMOND, GRACE TOO YOUNG TO WED. 1960 SHOLOKHOV, MIKHAIL AND QUIET FLOWS THE DON, TR. FROM THE RUSSIAN BY S. GARRY. 1960 SIM, KATHARINE JUNGLE ENDS HERE, A NOVEL. 1961 SMITH, VIAN C. QUESTION MARK, 1961 STANDISH, ROBERT, PSEUD. TALKING DOG, AND OTHER STORIES, 1961 STERN, RICHARD G. GOLK. 1960 STRANGE, NORA K. TOUCH OF EARTH, 1961 STROUD, JOHN ON THE LOOSE, 1961 STUCLEY, ELIZABETH TO END THE STORM, 1957 THOMAS, ALAN DIRECTOR, 1956 THOMAS, JERARN NO VILLAIN NEED BE. 1958 THORN, RONALD S. FULL TREATMENT, 1959 TIBBER, ROBERT PATIENTS OF A SAINT, 1961, SEQUEL TO LOVE ON MY LIST. USTINOV, PETER LOSER. 1961 VAN GULIK, ROBERT CHINESE NAIL MURDERS, ILLUS. BY THE AU-THOR. 1961. JUDGE DEE'SER. VAUGHAN, RICHARD, PSEUD. THERE IS A RIVER, 1961 WALLACE, DOREEN LINDSAY LANGTON AND WIVES, 1961 WALSH, THOMAS DARK WINDOW, 1956 WESTERN WRITERS AMERICA WILD STREETS, TALES OF FRONTIER TOWNS, ED. , INTROD. DON WARD, 1960 WIBBERLEY, LEONARD MCGILLICUDDY MCGOTHAM, ILLUS. BY ALDREN A. WATSON, 1957 WILLIAMSON, HENRY TEST TO DESTRUCTION, 1960, CHRONICLE OF ANCIENT SUNLIGHT. WITHERS, E. L. , PSEUD. DIMINISHING RETURNS, 1961 WORBOYS, ANNE E. DREAM OF PETALS WHIM, 1961 WYND, OSWALD DEVIL CAME ON BUNDAY. 1961 ZEHNPFENNIG, GLADYS SEARCH FOR EDEN. 1956

XVII

4

The state of the s	
JUYENILE NON-FICTION-JEUG-VAKLITERATUUR	
MALHERBE, MARIE	J398. 209492
LEGENDES, EN VOLKSVERHALE VAN DIE	
NEDERLANDE, GEILLUS, 1960	
PICARD, BARBARA L.	J398, 20942
TALES OF THE BRITISH PEOPLE, ILLUS, BY	
ERIC FRASER, 1961	
COURLANDER, HAROLD, CO P.	J398, 2095
TIGERS WHISKER ILLUSTRATED BY ENRICO	
ARNO, 1960	
PREEMAN, MAE	J540
FUN WITH CHEMISTRY, JT. AU. IRA FREEMAN,	
ED. L. H. ANGUS, ILLUS, 1961 CELESTIN, L. R.	Je10
BOYS BOOK OF MEDICAL SCIENCE, ILLUS-	
TRATED, 1960	
LUDOVICI, LAURENCE J.	J610
GREAT MOMENTS IN MEDICINE, ILLUSTRATED	
BY R. J. PAYNE. 1960	
WILLCOX, KATHLEEN M.	J915, 694
YOUNG TRAVELLER IN ISRAEL, ILLUS. 1961.	
YOUNG TRAVELLER SERIES	
THOMAS, M. Z. , PSEUD.	916
ALEXANDER VON HUMBOLDT, TR. BY BROMMER,	
ILLUS, BY U. SCHRAMM. 1961	
HUGHES, CLEDWYN	1950 CHE
LEONARD CHESHIRE V. C., ILLUS. 1961. LIVING BIOGRAPHIES SERIES	
LEIGHTON, MARGARET	DIN OSEL
TRUE BOOK ABOUT FLORENCE NIGHTINGALE,	USEO NIO
ILLUS. BY C. B. DILLON, 1959	
JEUGVERHALE	
	JE
ROBINSON CRUSOE, VERT. DEUR G. R. VON	9.5
WIELLIGH, HERS, UITG. 1955	
DOYLE, SIR ARTHUR C.	UP
AVONTURE VAN SHERLOCK HOLMES, VERT.	
DEUR J. VAN ZIJL. 1953	
GROSSKOPF, ERNST R.	UF
PATRYS-HULLE, 31STE DRUK, 1960	
KROGH, THEUNIS, SKUILN	JF
KEURBOSLAAN SE STRUIKROWER, 2DE DRUK.	
1958. KEURBOSLAAN-REEKS	
LONDON, JACK	3 =
WHITE FANG DIE WOLFHOND, VERT. L. ROUS-	
SEAU. 1959. LIBRI-REEKS, 27	
SAINT-EXUPERY, ANTOINE DE	J F
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS.	JF
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS. DEUR DIE SKRYWER. 1957	
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS. DEUR DIE SKRYWER. 1957 SCHWEITZER, ALBERT	JF
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS. DEUR DIE SKRYWER. 1957 SCHWEITZER, ALBERT PELIKAAN VERTEL, VERTAAL DEUR HYMNE	
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS. DEUR DIE SKRYWER. 1957 SCHWEITZER, ALBERT PELIKAAN VERTEL, VERTAAL DEUR HYMNE EN DETLEV WEISS. 195-	
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS. DEUR DIE SKRYWER. 1957 SCHWEITZER, ALBERT PELIKAAN VERTEL, VERTAAL DEUR HYMNE	JF
SAINT-EXUPERY, ANTOINE DE KLEIN PRINSIE, VERT. J. KRIGE, GEILLUS. DEUR DIE SKRYWER. 1957 SCHWEITZER, ALBERT PELIKAAN VERTEL, VERTAAL DEUR HYMNE EN DETLEV WEISS. 195- STEVENSON, ROBERT L.	JF

XVIII

WELLS, HERBERT G.	9
ONSIGBARE MAN, VERT. DEUR J. KROMHOUT.	
1955. LIBRI-REEKS, NO. 16	
JUVENILE FICTION	
ALLAN, MABEL E.	4
ROOM FOR THE CUCKOO, 1953	
BAUMANN, HANS	4
WORLD OF THE PHARAOMS, ILLUS. BY ALBERT	
BURGES AND H. RENNER. 1960	
BROWN, MARCIA	EF
STONE SOUP, AN OLD TALE, ILLUSTRATED BY	
THE AUTHOR. 1947	
DE REGNIERS, BEATRICE S.	EF
SNOW PARTY, ILLUS, BY REINER ZIMNIK.	
1961	
ENSOR, DOROTHY	JF
ADVENTURES OF HATIM TAL ILLUSTRATED	-
BY PAULINE BAYNES, 1960	
GODDEN, RUMER	JF
MISS HAPPINESS AND MISS FLOWER, ILLUS.	
BY JEAN PRIMROSE, 1961	
NYART. GENE	45
TENT UNDER THE SPIDER TREE, ILLUS. BY	
CAROL BEECH, 1961	
MEADER, STEPHEN W.	4 =
LUMBERJACK, ILLUSTRATED BY HENRY C.	
PITZ. 1955	
OHARA: MARY	J#
GREEN GRASS OF WYOMING, 1960	•
REY, MARGRET	
ZOZO FLIES A KITE ILLUSTRATED BY MANS	
A. REY. 1958	
7, 791, 1330	

PLEASE NOTE:

It was decided in the March, 1961 issue to omit detailed subject headings from the classified sequence of the accessions list and replace them with an outline of the Dewey Decimal Classification. Since however, all librarians are in possession of a copy of either the 16th or the abridged 8th ed. of Dewey, or failing that either have or can obtain from their Regional Librarian a copy of the Cape Provincial Library Service "outline of the Dewey Decimal Classification", it has been decided to discontinue the inclusion of the outline. Those librarians with whom the change has been discussed feel that they can well do without the outline, but further suggestions would be welcomed.

LET WEL:

In die uitgawe van Maart 1961 is daar besluit om gedetailleerde trefwoorde uit die geklassifiseerde indeling van die aanwinslys weg te laat en dit te vervang deur n skema van die Dewey Desimale Klassifikasie. Aangesien alle bibliotekarisse egter n eksemplaar van of die 16de of die verkorte 8ste uitgawe van Dewey besit, of waar dit nie die geval is nie hulle reeds n eksemplaar van die Kaapse Provinsiale Biblioteekdiens se skema van die Dewey Desimale Klassifikasie het of n eksemplaar daarvan by hulle streekbibliotekaris kan verkry, is daar besluit om die insluiting van die skema te staak. Dié bibliotekarisse met wie die verandering bespreek is, meen dat hulle sonder die skema kan klaar kom, maar verdere voorstelle sal verwelkom word.

こうかいかんか あびるかかくちゃ 以我們如原因養物子 日子在養物中十分的 2 十月四十六日本体可清於大百十二十一十 The state of the s · のかいないのなかないのかなかなないですが、こうとうとは、これにはなっているというというかの。 · 一般の情報を見べてきるなる まいかからいませんからいませんからいとういとのものと - 「一丁を大郎、安京の後を出るのは、 とまちまからにしゃ こいとからからいしゃ いっちゃ かっしゅうし 1000年間の大学はなからからのとは、これなけるいまでしたなって、またといることには、これには The second of th manufacture of the second of t Y A I BAR かいから ちゅう からています できなしのこのトートートリー Pringle see si 中 大大大大 大衛 中華 日本日本 大大大大大大大 大 ラ ストラ ストラ ちゅうか からし からしている Torontomorpho サンドースランの意味を大大は下水下は、大大大大大大大大大大大大大大大 and the state of t promote the strong on the strong or the stro And the state of t THE PROPERTY OF STREET, ST. OF STREET, ST. OF STREET, ST. OF ST. manufacture and the second and the second of the second o an appeared by the property that the property of the contract A Company of the State of the S

中心中國國家衛星於在教育人

miles I work I want to the land to be a fine

a se research any district of artist play a first of

PRINTED AND DISTRIBUTED BY THE CAPE PROVINCIAL LIBRARY SERVICE 48 KEEROM STREET, CAPE TOWN. GEDRUK EN VERSPREI DEUR DIE KAAPSE PROVINSIALE BIBLIOTEEKDIENS KEEROMSTRAAT 48, KAAPSTAD.

